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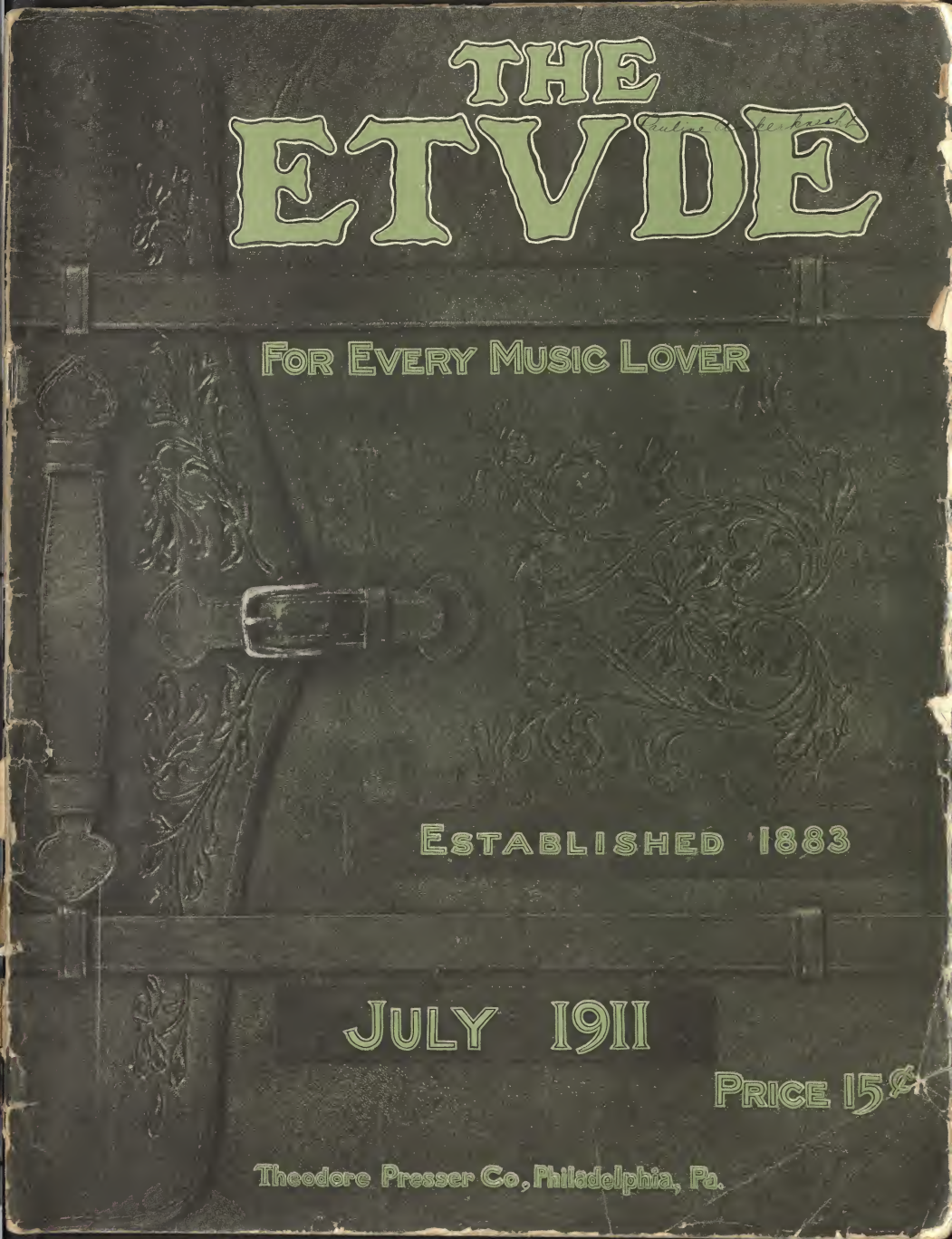
# Volume 29, Number 07 (July 1911)

James Francis Cooke

# THE ETUDE

FOR EVERY MUSIC LOVER



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# The Etude

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Edited by JAMES FRANCIS COOKE

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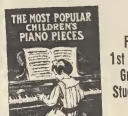

# THE ETUDE

JULY, 1911 — VOL. XXIX. NO. 7


## The Only Real Help

When the genial "Autocrat at the Breakfast Table" remarked, "Everybody likes and respects self-made men. It is a great deal better to be made in that way than not to be made at all," he made a statement which one of Dr. Oliver Wendell Holmes' wholesome wit might well have expanded with profit to all young men and women. As a matter of fact, all great men have been self-made, no matter how much they may have been helped by training received through academic channels. If a collegiate or a conservatory training could make great men the world would be peopled with characters so eminent that there would be scant room for their activities. Much as we who have earned our living through teaching must respect systematized educational work, we cannot deny the fact that even with the best of teachers the pupil will fail unless he learns the great secret of how to help himself.

It is human to depend upon others. Students go to teachers and to conservatories like so many empty bottles, expecting to have an education literally poured into them. Perhaps this is the reason why, out of the thousands and thousands of students who have graduated from leading conservatories, only a few score have ever reached large success. More than this, there are hundreds of instances of "Self-Help" students who have had little or no musical training, but who have scaled the heights only to look down upon hundreds who have been loaded down with so-called advantages. If you can afford a good teacher, by all means have one, but do not forget that you must remain just as much a self-help student with a teacher as you were without one.

The Etude is now starting what its editors consider one of the most important works it has yet undertaken. This is a campaign to help those who are trying to help themselves. Ever since its inception The Etude has been a journal of self-help, self-help, for those with teachers as well as those without teachers. The teacher cannot even begin to include in the lesson all of the one hundred and one things which the pupil should know, and which only a magazine like The Etude can supply. Just now, however, we are going to give special attention to this matter of self-help, with a view of imparting new inspiration, new vigor, new industry and new uplift to thousands of our readers who will be benefited by it. This will culminate in one of the most vitalizing issues of The Etude we have ever published—an issue that should make all earnest students, music lovers and teachers teem with desire to do newer, better and grander things. We want the influence of this work to be as widespread as possible, and we hope that our friends will publish this news among all their musical acquaintances.

## The Fruits of Thrift

The time is now here when musicians who have not been provident during the winter find themselves in a somewhat precarious position. Thanks to the summer schools which many have had the foresight to organize, hundreds of teachers continue their business through most of the summer, to the advantage of both their pupils and themselves. Nevertheless, many teachers feel pinched in the summer. The old fable of the ant and the grasshopper is reversed, and those who have danced all winter may be obliged to "squeeze" through the summer. If you have not "set by" a nice little sum from your teaching work last winter, now is the time to fix your mind upon the definite purpose of saving for next year. There is no habit so commendable as saving, and possibly no habit more enjoyable. The delight of seeing a little bank account grow and grow, with the knowledge that every dollar put in has been bought with some little sacrifice, is inexpressibly great. Unfortunately, far too few teachers of music have cultivated this habit. Saving does not necessarily mean saving dollars. A dollar invested in really good books, good music, good furniture and good clothes is just as much an accumulation of capital as a dollar invested in a savings bank. However, the dollar is the unit of all thrift in our country, and the following from the *National Magazine* is one of the most forceful presentations of the thrift idea we have ever seen:

"A dollar—what is it? 'A piece of paper,' says one. No, more than that.

"'Circulating medium,' says one. No, more than that.

"That dollar is a part of my life. I worked hard yesterday and earned a dollar. I might have spent it in a minute's time and been no richer for the investment, but I did not spend it. It was the only tangible thing I had out of the whole day's existence. The joy, the opportunity and the privileges of the day had gone into the silence of the eternity that has passed. That dollar is my yesterday. I may spend it and start to-morrow bankrupt, I may keep it and to-morrow need not work at all, because my yesterday's dollar will pay for the services of one who may do the work better than myself; or, I may work again to-morrow and the next day, and the next, and save my yesterdays until I have long years of yesterdays, strong and capable of toil, who shall labor for me and keep me in comfort when my body is too weak to toil."

## Buying a Piano

Our attention has been continually called to various schemes to induce unsuspecting purchasers to buy worthless pianos. Buying a piano is a most important matter to many people. Considered intrinsically, the piano is often the most expensive possession of the owners. Involving as it does a considerable outlay of money, we believe that the matter should be given unusual care. We cannot think that any of our readers could be gullible enough to be caught by any catch-penny scheme, but we know that they are coming in contact with many who may be considering the purchase of a piano, and a word of advice may not be out of place.

The only way to purchase a piano is to go about it as you would buy a house or any other expensive property. Induce an expert, a *real* expert, to pass upon the worth of the materials used in the piano, the workmanship and the reputation of the maker. One of the favorite catch-penny schemes employed in some parts of the country to-day is to publish a puzzle, the answer of which is as obvious as grass in July. The reader solves the absurd puzzle and sends in his reply. He receives in return a reward in the shape of a "Discount Receipt" entitling him to $100 as part payment upon the Bachhoven Piano or some other equally unknown instrument. He may be very shrewd in all his other dealings, but the combination of the fool puzzle and the Bachhoven Piano proposition is too much. He examines it carefully through his stove-lid spectacles, and apparently never dreams that the $100 is a fictitious price added to the asking price for the sole purpose of swindling him. This is only one of endless schemes which seem to be adding to the millions of the gentlemen with cob-web consciences. Perhaps the American people really do want to be fooled. We are told by New York detectives that the "gold-brick" swindle is attempted nearly every day of the year in the "city of a billion lights."

## MUSICAL THOUGHT AND ACTION IN EUROPE

By ARTHUR ELSON

### GEORGE SAND ON CHOPIN.

In *Der Merker*, Lola Lorme draws, from letters of George Sand, a personal picture of Chopin. "He is musician and nothing else," said the gifted novelist. "His thoughts can be expressed only in music. He is infinitely refined in delicacy and wit; but painting, sculpture, architecture, these are sealed books to him. Michael Angelo worries him, Rubens irritates him. Everything that seems unusual to him makes him angry. He limits himself in the narrowest conventions—an anomaly, since his genius is the most original in music."

A conversation by Delacroix on the reflex impressions of color and tone merely brought Chopin, who was improvising, to an unwilling pause. Resuming, the composer again charmed his auditors, and George Sand pays further tribute to the subjective nature of his genius. "Our eyes glow with soft light," she writes, "at his sweet modulations. The tones suggest the deep blue of a transparent summer night. Light clouds take fantastic shapes, covering the horizon; they veil the moon, which sends opalescent rays through their shadowy folds and wakens the sleeping colors. We dream of the night; we await the nightingale.

"A heavenly song arises. The master knows well what he does. He laughs at all those who try to picture men and things by imitative harmony. He ignores such petty ways. He knows that music is a human feeling, a human expression. The soul thinks and speaks. Man . . . . expresses his feelings without ever trying to express their cause.

"When the nightingale begins to sing in the clear, starry night, the real master will depict in his tones anything but the trills of the bird. He lets his music sing with the feelings that are aroused when one listens to the song of the nightingale. . . . For clearness of impression one needs the words of a song. With instruments alone the musical drama has its own language, and is not to be translated by the hearer. Music brings understanding to the soul without making any explanation necessary."

This is a strong plea for the subjective in program music which modern composers would do well to heed. Strauss, and with him Nicodé and Ritter, have led the world too far into the objective field. When music tries to picture definite objects or events it is always at its weakest. Yet this tendency seems to have existed a long time. One may mention again the Athenian who gave on his lyre a tone picture of a tempest. "I have heard a better storm in a pot of boiling water," said the wit Dorian—whence our phrase, "a tempest in a teapot." In later times we find the objective idea still prominent, all the way from Jannequin's Paris street cries to the bleating sheep and upsetting boat of "Don Quixote." Yet music is always stronger in its subjective side, its ability to express emotions. "Tasso, Lament and Triumph," is a sufficient outline for a program. One may even confute Strauss with Strauss, for "Death and Transfiguration" deals in emotions rather than tone-pictures. Of course even absolute music should be emotional in style. Yet it needs no program, for "music begins where language ends," and speaks directly to our consciousness without any necessity for verbal explanation. But the two objective *tours de force* of to-day need long printed explanations, and are not too convincing even then.

What George Sand considered narrowness in Chopin is almost a necessity for great composers. A genius should be wholly wrapped up in itself and feel only passing interest in other matters. Life itself is too short for the great ones, and we find a Beethoven saying that all he had written was as nothing compared to what he planned in his last years. Modern civilization puts more and more temptations in our way, so the need for concentration is greater than ever.

### THE ANCESTORS OF THE VIOLIN.

In the *Revue Mensuelle* (S. I. M.) is an abstract of a talk by Lucien Greilsamer on the precursors of the violin. The usual theory states that the violin is derived from the primitive ravanastron of India, which tradition describes as the invention of Ravana, a mythical king of Ceylon. From this came the Arabian rebab, which the Moors brought to Spain in the eighth century. Some have claimed that the violin was derived from the Celtic crwth, spoken of by Bishop Fortunatus about the year 570. But in his description there is no mention of the use of the bow. If the crwth is considered as a bowed instrument, then any relation with the ravanastron would have to date back to the Indo-Germanic origin of the Celts. But the evidence we have shows that the bow was not used on the crwth until the eleventh century. Before that time its cords were plucked, like those of the rota. Notker, of St. Gallen, in the tenth century, states that the rota and the Greek cithara were identical. Miss Kathleen Schlesinger's recent book on the subject indicates that bowing accompanied plucking before finally displacing it. The cithara family, as distinct from the lyre family, has its sounding board not quite flat, and has a separate back with perpendicular connections, like the modern guitar. M. Greilsamer accepts the theory that viols and violins were derived from the cithara, which Miss Schlesinger bases on an eighth or ninth century manuscript called the Utrecht psalter. Some archæologists trace this manuscript to Oriental sources, and hold that it was copied from the famous library in Alexandria, burned in 638. In the psalter are illustrations of the cithara, the rota, and an unknown instrument derived from the cithara by the suppression of its columns (called Kerata and Zugon) and the adding of a long body. In one instance it had frets. Miss Schlesinger holds that the bow was adopted for this instrument in the Orient, and the use of bows on the rebec (rebab) makes this seem probable. The rebec did not merge itself into the viol family, but maintained a separate existence almost to the nineteenth century—a second indication that the viols were not derived from it. The slow development of bowing is ascribed to the fact that plucked-string tones carried farther than bowed tones on the early instruments.

### MUSICAL NOVELTIES.

The opera industry is flourishing, as the following French summary proves. Massenet has finished "Roma," while Fauré is doing the same with "Penelope." Widor has begun "Nerta," on a subject from Mistral. Charpentier promises early sequels to "Louise." Reynaldo Hahn is finishing "Nausicaa" and "Le Dieu Bleu," the latter a ballet. Fevrier will set "Gismonda" and d'Annunzio's "Le Nave." Gabriel Dupont is composing "La Farce du Cuvier" and "Clytemnestra." Xavier Leroux is working on "Grand' Magnet," a Mendes subject. Other works to come are Max d'Ollone's "Retour" and "Jean," Edmond Malherbe's "Madame Pierre" and "L'Emeute," and Ernest Moret's "Lorenzaccio."

Charles Pons scored a recent success with his two-act comedy, "Le voile de Bonheur." It treats of the story of a blind mandarin. He receives an elixir, of which three drops will cure, while ten will blind again. Restored secretly to sight, he finds a trusted friend false, a protégé eager to rob him, his son lacking in respect, and his wife ready to turn unfeathful; so he applies the rest of the elixir and becomes blind again from choice.

Laparra's "La Jota" deals with the Carlist wars. La Soledad, the Aragonese heroine, loves Juan, of Navarre, but the latter's friends take him back to fight with them. When the Navarrais attack the Aragon town the inhabitants defend themselves in the church. Juan is mortally wounded. La Soledad escapes from the priest Jago, who is inflamed with love for her, only to be killed beside Juan by an explosion.

German operas include "Die Weiberkrieg," based on the women's defense of Schorndorf against the French in 1688; Reinhold Herrmann's "Sundari," on an East Indian legend; and "1870," a setting of "La Debâcle," by Karl Weiss. The Hungarian ballet "Edelweiss," by Ivan Hüvös, serves to help along the revival in this form. Ravel's "Daphnis and Chloe" is a Parisian contribution to the cause. Pembrock's incidental music to "Marsyas" may serve as a reminder of future possibilities in melodrama. "Una Sosta," opera by Sereno d'Alba, was wildly praised by a Sicilian audience.

In symphonies, Schubert's fifth was sufficiently unknown to be classed as a novelty at Mannheim. More recent orchestral works include a suite by Dohnanyi, a symphony by Frank Choisy, two symphonic sketches, "Spring" and "Autumn," by Leopold van der Pals, and a symphony and 'cello concerto by Julius Roentgen. String quartets by Guido Peters and Franz Mittler are considered noteworthy, also three idyls by Frank Bridge and Conrado del Campo's "Caprichos Romanticos" for the same instruments.

## Bright Ideas in a Nutshell

[Send THE ETUDE your bright ideas, your little discoveries, your new "wrinkles," and let us help you pass them on to hundreds of teachers and pupils who will be benefited by them. We cannot print all that come in. Some may not seem to us what our readers need. If your idea is not printed, do not be discouraged; send us the next one that comes along. There is nothing so fine as helping one's fellows, and this little department, which will appear from time to time, is put here for the purpose of giving you this altruistic opportunity. When writing to THE ETUDE, think of the idea which has helped you most in your teaching, write it down on a *separate* sheet of paper and mark at the top "For the Nutshell." Insert this in your envelope and send it on its way. Never write more than one hundred words. Most of the great ideas from the day of Adam to this can be told in fifty words or less. —THE EDITOR.]

"At the opening of my season last year I introduced what I termed a piano orchestra. There were in fact two piano orchestras. One was called the Beethoven Orchestra and the other the Liszt Orchestra. Each orchestra was composed of twelve members. Six pianos were employed, with two performers at each instrument. Arrangements of Beethoven Symphony in E Flat (*Eroica*), Wagner's *Tannhäuser Overture*, Greig's Concerto in A minor (Opus 16), Mendelssohn's *War March of Priests (Athalie)*, Saint-Saëns' Second Concerto in G Minor, Op. 22; *Cortège de Bacchus* by Delibes and other numbers. These I conducted as an orchestra is conducted. In schools where two or more pianos are located in the concert hall the piano orchestra may be introduced with success. The music may be arranged from piano duets and from six-hand arrangements." H. H. E.

"A short time ago my club of students decided to have a Chopin Meeting. The president approached me with the startling suggestion that the members wanted a Chopin contest. Who ever heard of a Chopin contest? I was not willing to have my resourcefulness questioned, so I immediately devised one which proved a success. Before the Chopin meeting I secured as many sheets of music paper as there were members in the club. On each sheet I wrote ten examples four measures in length. The examples were taken from the opening measures of Chopin's best known works. These were numbered, and the pupils were asked to write under each example the name of the composition. The *Funeral* march, the E flat *Nocturne* and the *Minute* waltz were identified at once by most of the students. The other selections added zest to the contest." I. D. B.

"I wonder how many teachers and students are troubled with 'nerves.' I was one of the worst victims. Finally I became genuinely nervous and feared a nervous breakdown. Thinking the matter over, I commenced to see how very artificial my work really made my life. Nature never intended anyone to work in the way in which I was working—ten hours a day, with barely time for meals. Then it was I decided to have a 'rest hour' every day. This hour I spent partly in contemplation of beautiful thoughts and partly in outdoor exercise when the weather permitted. I sought a darkened room and laid flat on my back and divorced my mind from anything like worry for at least one-half an hour. I permitted no one to talk to me. As a wrinkle eraser and nerve pacifier there is nothing like it. Before long I discovered that the world was full of friends and helpers, and that they were the very people I had previously regarded as enemies."

A MASTER OF HIMSELF.

"The study of education as a separate study always had a hold on me. I think that all teachers would be better if they gave a little more thought to the study of education entirely apart from those who have made a specialty of teaching music. There are general teaching principles which have been evolved from the life work of the great pedagogs. Consequently, I took up the self-study of education through books procured at the library. Kent's *History of Education* was especially helpful. I sincerely believe that this had the result of making me a far better teacher of music." J. C. DE B.



# Mendelssohn's Ideal Musical Training

### Some Interesting Sidelights Upon the Education of the Fortunate Boy Who Was Later to Become One of the World's Greatest Masters.

By CAROLINE V. KERR

On the 3d of February, 1809, there was a gathering of the good fairies around the cradle of a little child which had come to gladden the hearts of a prominent Jewish family living in Hamburg.

The child was to be "healthy, wealthy and wise;" the great of the land should bow down before him; as a poet and painter he was to have singular gifts; as a musician he was to have the greater largess of genius; to this rich endowment was to be added a rare personality and the gentle art of making friends.

The father was the son of the famous Jewish philosopher, Moses Mendelssohn, whom the great German writer, Lessing, delighted to honor by taking him as the model of the name hero in his drama of Nathan the Wise.

Our Mendelssohn's father was accustomed to say, in fine irony: "Formerly I was the son of my father—now I am the father of my son."

He ruled his family with the wisdom and severity of one of the patriarchs of old, and his interesting letters to his family prove that the reins of parental government were never allowed to fall from his own hands, even after his children had become independent artistic individualities.

The father, though himself presenting the anomaly of a free-thinking Jew, had his children educated according to the strict tenets of the Christian religion, and at an early age they were all christened in the evangelical faith. It was on this occasion that the auspicious name of Felix (happy) was given to the boy upon whose brow genius had already set her seal, and to the family name was added that of Bartholdy, in order that it might be distinguished from the widespreading family of the Mendelssohns who had remained true to the Jewish faith.

Although the father was not a practical musician, he possessed a lively interest and keen understanding, and Felix once wrote to him: "I cannot comprehend how it is possible to have so keen an understanding of music without any technical knowledge."

### THE MOTHER'S PART.

It was the mother who gave the children their first five-minute piano lessons; whose prophetic spirit soon discovered that the daughter Fanny had "Bach Fugue fingers," and that Felix would "undoubtedly adopt music as his profession." As soon as these musical gifts were fully established the children were given the best musical instruction which Berlin had to offer, for when Felix was two years old the family had left Hamburg and established themselves in Berlin.

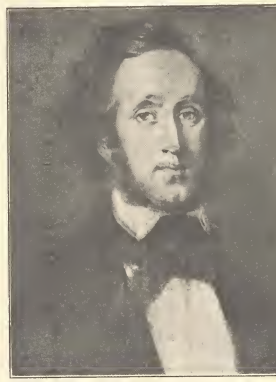
Carl Friedrich Zelter was chosen as the person who was to initiate the embryo composer into the mysteries of thorough bass and counterpoint, and, however cut-and-dried his methods of instruction may have been, they served to place Mendelssohn's natural gifts upon a firm theoretical foundation. But, above all, Zelter, who was a zealous collector of Bach manuscripts, deserves the credit of having brought the great Thüringen composer within the ken of his precocious pupil—an inspiration which had as direct an effect upon Mendelssohn's musical development as any definite scheme of instruction.

Zelter was too pedantic to realize that the pupil soon became the master, and even after the boy had won his spurs and set up an enduring monument for himself in the overture to *A Midsummer Night's Dream* (1826), Zelter refused to acquiesce in the decision of the father to leave the boy to work out his own artistic salvation. "Zelter sees the fish swimming and imagines himself to be the one who taught him."

### MENDELSSOHN'S VARIED TALENTS.

Although the tonal art usurped first place in the Mendelssohn household, the education of the children was not allowed to be marred by a one-sided development. Hand in hand with music went the cultivation of the sister art of painting, and in this Felix soon attained to an astonishing degree of perfection.

On his various journeys he was always accompanied by a sketch-book, and many of the descriptions of people and places which he recorded in his



MENDELSSOHN AS A YOUNG MAN.

diary and letters are pointed by clever pen-and-ink sketches. Mendelssohn was what the Germans call a *glückeskind;* whatever he did he did extremely well, whether it were drawing, painting, letter-writing, verse-making, riding, dancing or swimming.

This latter sport grew to be a veritable cult; a swimming club was organized and Karl Klingemann, the poet of the circle, wrote "swimming poems," which Mendelssohn set to music, and which were to be sung as they floated around in the swimming pool.

### HELLENIC IDEALS.

The education in the Mendelssohn family strived toward the Hellenic ideal of a harmonic development of body and mind, and this was supplemented by the circle of distinguished and inspiring spirits to whom this hospitable home was always open.

All of this created a most auspicious atmosphere for the unfolding and development of the rich intellectual gifts of Felix—this "child of the sun." His youth fell just at the flowering period of the romantic school of German literature, and the founding of the Royal University in Berlin had awakened a rich social and intellectual life which has never since been equalled.

### FANNY MENDELSSOHN'S GREAT GIFTS.

However much the early years of Mendelssohn were enriched by the versatile and inspiring intercourse with distinguished men and women, no one stood so close to his real inner life, is so inseparably connected with his artistic development, as his highly gifted sister Fanny. She had a keen mind, a strong character and a deeply artistic nature, so that she was able to exert a powerful influence on the development of the brother, three years younger than herself. In 1822 she writes: "Up to the present time I possess his absolute confidence. I have seen his talent develop step by step, and have in a certain sense contributed to his musical education. I am his only musical adviser, and he never puts a thought upon paper without having first submitted it to me."

Her conspicuous musical gifts were just as carefully cultivated as those of her brother, and in playing the piano there was always good-natured rivalry between the two. She had an astounding gift of memory, and when she was thirteen years old she surprised her father by playing the twenty-four Bach Preludes without notes. She also had a strong creative vein, and it is a well-known fact that she was the composer of a number of the *Songs Without Words.* But for posterity her compositions seem to be only a mild reflection of her brother's stronger musical nature, and they are far less important than her letters. These mirror her rich soul life, and in reading them it is easy to understand how she gained such supremacy in her home and social circles.

These two, so closely united in life, have not been separated in death, and the ivy which has thrown out its loving tendrils from one grave to another in the old Dreifaltigkeit Cemetery in Berlin is but symbolic of the tie that bound together the souls of these two gifted natures through a short but happy span of human life.

### MOZART'S PRECOCITY.

Like Mozart and Meyerbeer, Mendelssohn was so precocious that he appeared as a concert pianist when he was only nine years old. Even the misanthrope, Heinrich Heine, wrote of him at this time: "Aside from the young Felix Mendelssohn, who, according to the opinion of all the musicians, is a prodigy and may become a second Mozart, I do not know of a single musical genius among the living autochthons of Berlin."

When the boy Felix was eleven years old his regular creative activity began, and from the very beginning his style was characterized by richness of invention and chasteness of style. At this age he had already written a violin sonata, two piano sonatas, a little cantata, songs, male quartets, etc.

These youthful works were performed at the "Sunday Musicales," which were a regular feature in the Mendelssohn home.

In 1825 the Mendelssohn family moved into a house on the Leipzigerstrasse—a house which stood as one of the landmarks of "old Berlin" until it was torn down a few years ago to make room for the magnificent building now occupied by the Prussian House of Lords. In those early days of the last century it was regarded as one of the most elegant private palaces in Berlin, situated as it was in the midst of a spacious garden, a remnant of the neighboring *Thiergarten.*

### "SUNDAY MUSIC."

A large pavilion in the garden, which accommodated several hundred people, was dedicated to the cause of the "Sunday Music," as it was known far and wide in artistic circles. A small orchestra, made up of players from the Royal Opera, was engaged by Mendelssohn's father, and Felix had the double advantage of learning the exact nature and effect of the various orchestral instruments, and of being initiated into the practical duties of a conductor.

The summer months in this unique home formed an uninterrupted holiday, full of music, poetry, intellectual games, clever charades, masquerades and theatricals, in all of which the chief figure was the buoyant and beloved Felix. Together with some of his younger friends, a little daily paper called the *Garden Journal* was started, contributions for which were to be placed in the drawer of a table which stood in the pavilion. In the winter the paper was continued under the name of *Snow and Tea Journal,* and even so distinguished a personage as Alexander von Humboldt did not disdain to contribute to the scintillating columns.

*(Another phase of Mendelssohn's youth will appear next month.)*

# Great Innovators in the Art of Piano-Playing

By JAROSLAW DE ZIELINSKI

When Johann Sebastian Bach (1685-1750) aged ten passed under the care of his elder brother Johann Christoph (1671-1721), not to be confounded with his uncle of the same Christian name, he studied the clavichord and harpsichord, besides the organ. At that time the organ was well developed, for Germany and Holland possessed quite a few organ builders of more than local fame, such men as Christian Former, of Wettin; Schnitker, of Hamburg, and Bernard Schmidt, the latter going to England in the year of the restoration of Charles II, where he became known as Father Smith. But it was a different proposition as regards the clavichord, precursor of the spinet and piano, and of the harpsichord, which instrument, according to Couperin le Grand, a man of knowledge and authority, had "brilliancy and clearness by far superior to that of other instruments," while some English commentator likened its tones to "a scratch with a sound at the end of it."

Heavy or light pressure upon the keys of the harpsichord (clavecin) did not alter the quality of tone, but the loud and one for the soft tones. One of that kind was owned by Bach, who developed upon it—as compensation for its lack of sustaining power—the ornaments, called *manieren* by the Germans and *Agrémens* by the French—so plentiful in his works. As regards the clavichord: After one Daniel Faber had increased its size and power, it interested Johann Sebastian Bach so far as to apply equal temperament in tuning it; and to prove that his theory was correct he wrote, in 1722, the first twenty-four Preludes and Fugues which he named "Das Wohltemperirte Clavier." Many of his best thoughts were first reproduced on that instrument, but his pupils had to give much time and attention to the variety of tone-gradations which he considered possible to produce on a harpsichord after assiduous study; as far as the pianoforte was concerned (which instrument first saw daylight in 1711); Bach had no use for it.

### BACH AND POLYPHONY.

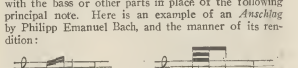
At that time the Netherlanders, later the Italians, had a full grip on the canonic form which gave great symmetry to a composition, destroying, however, all freedom of movement and tonal variety; so when Bach developed the fugue by inspiring it with soulfulness and intellect, he not only lifted that form to the highest perfection, but gave us also a lesson in rhythm, melody and art of developing the harmonic element. With Bach the polyphonic style was preeminently first, and it meant the combined use of many voices in a manner so precise as not to overlook the smallest condition of their relation toward each other. To put into concise language the opinion of an old master, by polyphonic movement should be understood only such as presents voices led in mixed counterpoint, each voice retaining its independent individual melodic and rhythmic flow, thus appearing as the principal voice. This emphasizes the fact that in polyphonic music each voice or part has its own importance, while in homophonic music only one voice, the principal, is of any value, the other voices serving merely the purpose of giving it a harmonic and rhythmic rest. Thus Bach taught us absolute precision, the lack of which can be easily perceived nowadays in all conceptions and definitions excepting the purely logical and mathematical.

His third son, Carl Philipp Emanuel Bach (1714-1788), though a versatile composer, did not shine in vocal or orchestral music, and such men as Burney (1726-1814), Reichart (1752-1814) and others were not slow in pointing out his weakness. In his clavier music, however, Emanuel looms up original and with inexhaustible variety; it is not contrapuntal or fugal music like his father's, though he could write most charming and ingenious canons, as well as excellent fugues. He was one of the first to combine two or three movements of varied character under the head of "Sonata," and it was this style that led Haydn, Mozart and Beethoven to great achievements in compositions of similar character.

I speak particularly of the Sonata in preference to the Fantasia, Impromptu or other forms so common because the Sonata is the highest type of composition, calling for a most intellectual comprehension of the composer's thoughts on the part of the interpreter. These sonatas of Philipp Emanuel Bach have been called by some writers "preparatory attempts," yet they differ so greatly from each other as to make it impossible to find two of similar character; furthermore, they abound in feeling—a rare merit in those days—in spirit and great brilliancy; they present also an advancement over Scarlatti (1683-1757) in the care with which Bach filled out the form with valuable embellishments, the rendition of which he discusses in his "Essays on the true manner of playing the clavier."

### THE INTRODUCTION OF EMBELLISHMENTS.

A few words here about these *Manieren* or embellishments, so numerous in the old masters, and so little understood! Their rendition is covered by a simple rule well exemplified in one of the volumes of Lebert and Stark's Method, also in Dannreuther's "Musical Ornamentation," Part II, and demonstrating on lines ancient and classic that all embellishing notes belong to the next following principal note curtailed in value by the embellishments that precede it. These embellishments are never to be considered as attachments belonging to the preceding note, and are played together with the bass or other parts in place of the following principal note. Here is an example of an *Anschlag* by Philipp Emanuel Bach, and the manner of its rendition:




Now as regards the sonatas of Haydn (1732-1809) and Mozart (1756-1791), excepting the two in E flat (B. & H. edition, Nos. 1 and 3) and the one in F (B. & H., No. 17) by Haydn, all his other sonatas, as well as all of Mozart's without exception, were written during the lifetime of Philipp Emanuel Bach, who, we must not forget, was well appreciated by Frederick the Great, though it does not prove that Philipp Emanuel thought much of the royal flutist.

Haydn enriched orchestral as well as clavier music with humor and mirth, but never stepped outside of his Croation individuality attuned to the good-natured (gemüthlich) Austrian style of composition, keeping in close touch with the impressions received in his early youth from Philipp Emanuel Bach's first six sonatas, written in 1742 and dedicated to Frederick II, the Great. This much, however, may be added—that Haydn's changes reach beyond the art of Philipp Emanuel; for while the latter is mostly satisfied with rhythmic variation in the melodic upper voice, the accompanying part in left hand remaining unchanged, Haydn delves with magic hand into the makeup of the themes and transforms them in their repetitions into something entirely new.

### MOZART'S INNOVATIONS.

Different from this man who introduced the minuet into the symphony and whose development of the sonata form was of consequence is Mozart. Here we have temperament and exquisite grace to reckon with, and even his greatest rival, Muzio Clementi (1752-1832), was not slow in declaring he had never heard any one play with such soulful charm as Mozart. Thus we come face to face with the greatest innovator of the modern musical era. With Mozart expression of musical feeling becomes more earnest, more intense; his harmony is more complex and the spiritual element permeates his art. Hummel (1778-1837), whose sonata in F sharp minor closely contests the first place with his famous septet, understood Mozart's art, and having developed a facile technic used it as a means for displaying his conception of the work that came under his pianistic hand. According to the spirit of to-day, Mozart's sonatas may not be any longer fresh and inviting; there has been too much modish music, full of wild and crazy punctuations, meaningless sequences; nevertheless, his sonatas present rich varieties of cognate thought in perfect symmetry and of admirable articulation, all of which is a great lesson in the charm that does not overwhelm, but impresses us with the totality of Mozart's artistic character. Wolfgang Amadeus Mozart instilled into the Viennese the cantabile style and natural elegance which were lost sight of by encroachments, developments and what-not on the part of men like Moscheles (1794-1870), Steibelt (1765-1823), Kalkbrenner (1788-1849), Herz (1806-1888) and Czerny (1791-1857). They placed technic above all else, crowding out with superficial bravura effects soulful pianism and the spiritual element in composition.

Another pre-Beethovenian composer who should be mentioned here, though none of his sonatas were epoch-makers, is Johann Ladislaus Dussek (1761-1812); out of his thirty-two sonatas the one in F sharp minor, Op. 61, and that in A flat, Op. 70 (*le retour à Paris*), stand forth prominently on account of a greater fullness in their makeup, including occasional outbursts of bold modulations unlooked for in those days.

### BEETHOVEN'S GREAT ADVANCE.

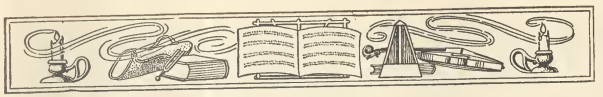
With Beethoven (1770-1827) the sonata form that had been established by Philipp Emanuel Bach and instilled with the individuality of Haydn and Mozart becomes welded into a more perfect union. As a rule, a sonata of Beethoven's period contains three or even four movements, a few of them having but two. Ludwig van Beethoven's sonatas excel in their wealth of material, sublime thoughts and deep feeling, and his manifold and free use of it all stamps it absolutely as the outpouring of a great master who gave his very best, besides widening and deeping the form. Fétis (1784-1871), director of the Royal Conservatory at Brussels, the very learned writer of a dictionary and some other works, would have taken a hand in correcting some of Beethoven's rhythmical and harmonic vagaries; the schoolmaster was abroad, and could not consider things as did Moritz Hauptmann (1792-1868), who said, wisely, that "a rule is just the subordination of the accidental to the essential," and so if these transgressions of rules were corrected only greater faults would be the result. In other words, Beethoven felt his mastership and disposed in a masterly, as well as masterful, fashion of rules which the dictates of theorists would have imposed on him.

Now as regards his contemporaries: Hummel wrote nine sonatas, which, like the sixty-four of Muzio Clementi, are things of the past, seldom, if ever, quoted. Joseph Woelfl (1772-1812), whose technic was a marvel a century ago, wrote over forty sonatas, and Johann Baptiste Cramer (1771-1858), fifty of whose studies were resurrected by Hans von Bülow (1830-1894), left one hundred and five sonatas, all of them absolutely forgotten.

Since Beethoven other masters have cultivated the sonata style, but with what kind of success? Carl Maria von Weber (1786-1826) left us four sonatas (Op. 24, 39, 49 and 70) of lively, dramatic contents but wanting in thematic development; they call, however, for the virtuosity of Hummel and a technic of Beethoven's epoch. The rondo finale of the sonata in E, Op. 24, is best known on account of its presto movement, which has been dubbed "perpetuum mobile" by sensational virtuosi; Tschaikowsky (1840-1893) added to their labors by transcribing it for the left hand. Of Franz Schubert (1797-1828), who wrote ten sonatas, we hear much oftener his fantasias, Op. 15 and 78, while Mendelssohn's three sonatas (Op. 6, 105 and 106), though carefully written, rewritten and polished in the purest piano style, are not particularly impressive and hardly ever played. Robert Schumann (1810-1856), who was but a few months the junior of Chopin (1810-1849), possessed an active, impressionable intellect, capable of assimilating the dramatic style of Weber with Chopin's chromatic progressions and constant rhythmic variations which led to an original style of his own, absolutely different from that of any other composer. Excepting the very original sonata, Op. 14, known as the concerto for piano solo, he presents, however, nothing of importance in the five other sonatas listed under Op. 11, 22 and 118.

*(Part II of this valuable article will appear next month.)*





# THE VERY FIRST LESSONS AT THE PIANO

By RUDOLF PALME

(Translated by F. S. LAW)

[Editor's Note.—In presenting portions of Rudolf Palme's "Der Klavierunterricht im Ersten Monat" (The First Lessons in Pianoforte-Playing), especially arranged, enlarged and adapted to Ame-lican conditions by American musical educational experts, we believe that we are giving our teacher readers some very desirable helps. Unfortunately only a small portion of this interesting work is suitable for journalistic use. One of the faults of American musical education is that there is no systematic method of procedure introduced at the very first lessons.

There are few teachers who attempt to instruct those pupils who expect to teach just how to go about it. These young aspirants are given the conventional musical training. Later on they announce themselves as "teachers," and the first pupils who come to them suffer accordingly. After many years of blundering they form some sort of a plan, and frequently that plan is a very good one for the teacher's needs. But what of the pupils with whom they have experimented? Have they not some right to expect a good musical training at the outstart? There are other teachers who are recruited from the ranks of necessity—that is, thousands of people who have had good musical educations in their youths find themselves in a position later in life where they are unexpectedly obliged to earn their own livings. Naturally they think first of their musical assets and desire to become teachers.

The question then is, "How to go about it." There is then obvious need for a work to serve as a kind of guide for the teacher who desires to give the first lessons in a systematic manner. In seeking such a guide we discovered the work from which the following extract is made. It presented in a very compact form much the same kind of instruction as is given in many of the foremost German music schools. It at best is only an outline. No teacher should follow any outline blindly. The material should always be adapted to the immediate needs of the teacher as well as those of the pupil. This first lesson is divided into two parts. In Germany the lesson was given as a whole at one period. In America, however, few pupils will be found who would not find this lesson too long.]

## LESSON I.

### EXPLAINING THE NATURE OF THE PIANO TO THE PUPIL.

The teacher will find it advantageous at the start to satisfy the natural curiosity of the pupil, and at the same time to stimulate a personal interest, by introducing him to the instrument itself. The different kinds of pianos—grand, square and upright—may be described to the pupil who is unfamiliar with them. The teacher may also tell older pupils something of the interesting evolution of the piano from the harp, the dulcimer, the harpsichord and the clavichord to our modern instruments. Full details may be obtained from any standard musical history.

### THE MECHANISM OF THE PIANO.

It is not necessary to explain more than the main parts of the mechanism at first. The pupils should see how the hammers fly against the wires when the keys are depressed; how the dampers remain away from the wires as long as the piano keys are pressed down; how all the dampers may be held up at one time by pressing down the sustaining (miscalled "loud") pedal; how each hammer strikes two or three wires, as the case may be; how the soft pedal operates in the upright piano by bringing the hammers nearer the piano keys—in the square piano by bringing a strip of felt against the wires, and in the grand piano by moving the whole body of the hammers slightly to one side, so that only one wire is struck by a hammer, instead of three or two. This little talk should be made as interesting and as lively as possible. It should not require more than five minutes at the most.

### TESTS IN EAR TRAINING.

The pupil should be made to realize from the start that music is the art which reaches the mind through the ears. The necessity for training the sense of hearing should be strongly emphasized. Have the pupil stand with his back to the instrument. Strike a number of tones and have him distinguish which are high and which are low. Continue this method of musical measurement until the pupil can tell whether two given tones are very far apart or very near together. Next request him to determine the degrees of force of a series of tones played on the keyboard, soft, very soft, loud, very loud, etc. Five minutes may be very profitably spent in this indispensable exercise of the hearing faculties of young pupils.

### EXPLAINING THE KEYBOARD.

It is of greatest importance for the pupil to get an exact and comprehensive knowledge of the "lay of the piano keys" at the very beginning of his work. The teacher should examine the pupil and cross-examine him until he is sure that there is no possible doubt that the pupil knows the names and relative positions of the piano keys from one end of the keyboard to the other. By doing this an infinite amount of confusion may be saved in the future.

Show that the piano keys are not all of the same shape, and that they do not lie in the same position. They are divided into two classes: white piano keys and black piano keys. The white piano keys are longer and broader than the black piano keys. The white piano keys follow each other in regular order; the black piano keys are arranged in groups of twos and threes. Each piano key gives one tone only. In writing music the names of the principal tones are:

A B C D E F G

This series of letters forms what is known as the musical alphabet. It is applied to the white piano keys in their regular order. Point out that A is always the piano key just to the left of the top black piano key of the group of three. The pupil should now be put through the following course:

C

The white piano key to the left of the two black piano keys is called C—shows all C's on the keyboard.

E

The white piano key to the right of the two black piano keys is called E—show all E's on the keyboard. Strike E and C and have the pupil name them with back turned to the keyboard until you are positive that the pupil recognizes both the sound of the tone and the position of the piano key.

D

D is found between the two black piano keys. Point out all the D's on the keyboard. Have the pupil strike at command E, D and C. Have the pupil stand with back to the keyboard and name the tones as you strike them in different octaves. This may be a little difficult at first, but it can be accomplished, much to the pupil's benefit, if you persist. Similar ear-training exercises may be attempted at the teacher's discretion in connection with the following exercises.

F

The piano key to the left of the three black piano keys is F. Ask the pupil the following questions:

What white piano key already learned is next to F?

What piano keys are on each side of E?

What piano keys are on each side of D?

Show me four E's on the keyboard, four D's, four C's, four F's.

B

The white piano key to the right of the three black piano keys is B. Point out all B's. Employ similar questions and ear-training exercises as those given with other letters.

G AND A

G and A are found between F and B; G above F, A below B. Show all the G's; all the A's. Strike many piano keys at random in different parts of the keyboard and encourage the pupil to answer as rapidly as possible, giving the name of the piano keys, G, D, E, F, etc. Confine yourself to teaching the white piano keys at this first lesson. Do not discuss the black piano keys, the sharps and flats, etc., and do not attempt to give the names of the relative octaves, such as Great C or two-lined B, until a later lesson. About twenty minutes can very easily be consumed in the foregoing drill.

### SECOND PART.

In the case of older pupils taking one-hour lessons, this second part of Lesson I may be given at the same time. With young children it will be found advisable to give the lesson at a little later time.

### CORRECT POSITION AT THE KEYBOARD.

The player should sit directly before the middle of the keyboard, so that the hands can reach all the necessary piano keys. A good method of measuring this is to place the pupil directly in front of the piano key E, which is found under the name of the maker of the instrument. Eminent pianists lay great stress upon the necessity for sitting in exactly the same place every time. By doing this the pupil comes to possess a kind of automatic means of measuring distances by which is destroyed at once the bad habit of sitting in a different position at different times.

### THE HEIGHT OF THE SEAT.

Modern authorities differ greatly upon this matter, but the best height is that which is a compromise of extremes. The seat should be at such a height that when the curved finger tips rest on the white piano keys and the arms hang easily and naturally from the shoulders, the elbows may be a little higher than the level of the keyboard. As the pupil grows physically the seat may be lowered until the elbows are on a level with the white piano keys.

The forearm makes a slightly obtuse angle with the upper arm; the latter inclines forward, while the forearm is held at a right angle with the body.

### A COMFORTABLE SEAT.

Generally speaking, the keyboards of most pianos are too high to enable the player to assume a really natural position. Consequently the seat has to be elevated. This is especially the case with upright pianos. Since the seat should support the player firmly and securely, a chair is preferable to a piano stool. If the pupil's feet do not reach the floor, a foot-stool should be provided. This is more important than it may at first appear, because if the feet of children are not given this rest a serious strain upon the spine results.

### THE POSITION OF THE BODY AND THE ARMS.

The body should assume an erect, unconstrained position, and not be allowed to sway to and fro during playing. The arms should hang easily by the sides. The forearm should form a straight line with the wrist. The middle finger of the hand, when placed on the keyboard, should be parallel with the edge of the piano keys. The tips of the other fingers form an arc on the keyboard.

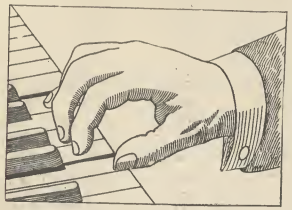
The outer part of the hand, toward the fourth and fifth fingers, should be raised somewhat, so that the inner part may sink slightly. This enables the fourth and fifth fingers to strike with greater freedom, and also facilitates the putting under of the thumb in running passages.

### THE POSITION OF THE THUMB.

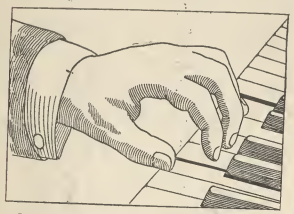
The first joints of the four fingers are best when held at right angles to the piano keys. The thumb is held rather close to the second finger, but without touching it. The thumb extends slightly downward at a slight angle to the hand, and falls on the piano key with its end joint, without in the least bending the wrist. In this position the thumb and the little finger will be on the same line on the keyboard; the second and fourth fingers will be upon a similar line a little in advance of the two, while the third finger is a trifle in advance of all.

The shape of the hand upon the keyboard will depend much upon the shape of individual hands. Pupils with long, bony fingers will find that their hands appear much higher upon the keyboard than those with short, stubby fingers. The interior (palm) of the hand approaches the most commonly accepted position when it assumes the shape of a dome or inverted bowl.

The following cut shows the position of the right hand:



The teacher should take the same care with the left hand. Frequently this is neglected, and many young pupils who can boast of an excellent right-hand position have a left hand which is never in satisfactory position. The following shows a desirable position for the left hand:



In order to demonstrate the proper position of the hand to the pupil I have him let his right hand hang loosely from the shoulder to the finger tips, then take his right hand from above in my left, raise it to some distance above the keyboard and put my right hand under his wrist, so that the entire weight of his hand rests upon my forefinger. While he still retains the relaxed conditions of his hand I allow it to sink gradually, until at first the middle finger touches a white key; then in succession the second and fourth, and finally the thumb and the little finger all rest upon the keyboard. At last the natural pressure of the fingers upon the piano keys will cause their joints to bend until the back of the hand assumes its proper curved position. At all times the hand must be unconstrained and relaxed.

PREPARATION FOR EXERCISE IN TOUCH.

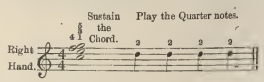
(Practically all of the exercises in this book may be practiced at a table if the teacher prefers.)

After the exercise for position has been practiced sufficiently and the position approved by the teacher attained, the pupil should be able to assume it quickly and accurately. Next let the pupil press down five contiguous keys. The most convenient are those located near the middle of the piano from C to G. In order to keep the keys depressed, most pupils fall into the error of pressing with the hand and wrist as well as with the fingers. This invariably results in strain in connection with the following exercises. It must be sedulously avoided. The weight of the relaxed arm is quite sufficient to depress the fingers. The arm itself must feel perfectly loose at all times.

This is particularly important, as otherwise the touch becomes hard and stiff and the muscles soon become fatigued. In order to draw the attention of the learner to the sensation of a loose wrist I have him place his hand on the keys in the playing position, but without pressing them down. Then I take his wrist between my thumb and forefinger and move it gently up and down, at first only a trifle, and directing him to keep the prescribed position of the fingers. The hand, as well as the forearm, must follow this movement in perfect freedom, with no assistance upon the part of the pupil; the elbow remains steady. This practice must be kept up until the wrist is thoroughly loose and independent, while the position of the hand and fingers is not disturbed, and it should be repeated in every lesson of this first series. In the practice of all exercises this looseness must be retained throughout, and whenever compromised in the least, should be immediately corrected.

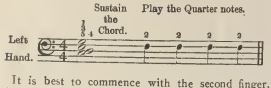
EXERCISE FOR TOUCH I.
RAISING AND LOWERING THE FINGERS.

The following model is for the teacher's assistance. It indicates in notation how the Exercise for Touch I should be played:




This example shows only the position for the second finger. When other playing fingers are used the chord to be sustained changes accordingly.

The following shows the notes sustained when the left hand is used:




It is best to commence with the second finger, since it is the easiest finger to use in a stroke. When the teacher says "One," the pupil raises the finger at once from the metacarpal joint (the joint connecting the finger with the hand) as high as possible without changing the position of the hand, at least somewhat higher than the height of the black piano keys.

CORRECT POSITION FOR THE SECOND FINGER WHEN RAISED. IN THIS ILLUSTRATION THE THUMB IS HELD AT ONE SIDE TO SHOW FINGER POSITION MORE CLEARLY.

The other two joints, during and after this movement, remain perfectly quiet, neither stretched out nor drawn together, two faults which appear with every beginner and which must always be corrected. In this position the finger remains immovable, until at "Two" the raised finger falls quickly on the piano key with the fleshy end, not with the nail, and with sufficient force to produce a moderately strong tone. This is done often with each finger to secure a certain correctness, at least ten times, and in the following order:-2, 3, 4, 1. The teacher may separate his counts by a long or by a short interval, according to discretion; the fingers not engaged hold down their respective piano keys.

The greatest difficulty is caused by the fourth finger. Generally speaking, the beginner can hardly lift this finger from the piano key; it must, therefore, receive double the practice given to the other fingers until it can rise at least as high as the nail of the adjoining fingers without being straightened. The nails of the four fingers should not be seen, otherwise the position is incorrect. The thumb requires especial attention; it must rise from its root without striking against the second finger, and make its stroke with its fleshy side. In doing this the hand must not interfere in the least; neither should the metacarpal joint of the second finger protrude, which is a frequent fault.

Both the teacher and the pupil must carefully observe the following points:

1. That the finger in rising and falling should always take the same course; that the only movement is in the metacarpal joint, and that the key is struck exactly in the middle.

2. That the finger should execute every movement quickly and with energy, but that it should be perfectly quiet before and after every stroke. There should be a perceptible pause after each action.

3. That the correct position of all other parts should not be altered.

With weak or over-stiff muscles the teacher will find it advisable at the start to hold the pupil's hand in his own, in order to direct the attention to his fingers until the latter is able to control them by his own will power. To this end let the teacher take the right hand of the pupil, placing the thumb of his own right hand under the learner's wrist and letting his other fingers rest on the back of the child's hand, thus keeping the metacarpal joints in the proper position.

In order to show him the necessity of this unaccustomed position of the metacarpal joints, which is the chief difficulty in his practice, have him place his hand loosely in the correct position at the keyboard. Then let the teacher press down in the metacarpal joint of the middle finger with one hand, while with the other he lifts the finger at the middle joint high in the air and suddenly lets it drop on the piano key. Do this several times and with other fingers, until the pupil notes the elasticity of the finger and the strength with which it falls. Then let the teacher put his forefinger under the same metacarpal joint, so that it stands out in a faulty manner, and let the finger drop similarly. The pupil will immediately notice the weak, ineffective stroke which barely touches the key, not to speak of producing a tone.

To help him in raising the fourth and fifth fingers have him press down five fingers together. Then let the teacher take the finger he desires to exercise between two of his own fingers and lift it high, causing it to go through with the proper action twelve times in succession, slowly and with energy, but without strain. Immediately after this the pupil must carry through the same procedure himself, and generally an improvement will be perceived, which will go far in encouraging him in his own practice. Also let the teacher hold down four of his fingers on the keys while he goes through with the prescribed action with one finger.

At the end of the first lesson go over the beginning exercises in Part I as long as time will allow, for it is essential that the pupil should learn to execute them with as much accuracy as possible; otherwise faults will readily creep in when the practices alone.

ORDER OF PRACTICE.

1. Exercise for touch with each single finger (always slow).
2. Explaining the nature of the piano.
3. Study of the musical alphabet, forward and backward.
4. Study of the names of the keys.
5. Ear training, high and low (with family assistance).

## "AS THE TWIG IS BENT."

BY MRS. R. H. HARDING.

"Just as the twig is bent the tree's inclined:
'Tis education forms the common mind."

In these two lines Alexander Pope gave the world what is probably the best educational epigram ever written. On your walks through the woods in the summer and in the fall you will have fine chances to observe how some of the tallest and stoutest trees assume odd and often distorted shapes. These shapes did not come when the trees had attained their full growth. They date back to the sapling stage, when the forest giant was little more than a twig.

All those who have to do with the musical training of little human twigs should remember this. What seems insignificant is often really very important. For instance, if the little one is permitted to perform mechanically it will be a machine-like player all of its life. You have seen the fantastic gardening done by some well-meaning workers by which a tree is trained to look like a dog, a bird, or what not. The gardener seems to be doing everything to prevent the tree assuming its normal shape. This resembles the teaching of many music teachers. The first thing the teacher should do is to consider the natural inclination of the child and then proceed to develop this inclination.



(*Scene from "Aida"—Aborn Production*)

# VERDI'S EGYPTIAN OPERA "AÏDA"

## GREAT SINGERS IN "AÏDA."

KELLOGG.

The cast of characters in *Aida: Aida* (soprano), *Amneris* (mezzo-soprano), *Radames* (tenor), *Amonasro* (baritone), *Ramphis* (bass), *The King* (bass). *A Messenger* (tenor). In addition to this there are a large number of supernumeraries and chorus members, priests, priestesses, ministers, captains, soldiers, officials, Ethiopian slaves, prisoners and populace. Of the singers who took part in the first productions of the opera at Cairo and at Milan none are known to American readers of the present day. The first production in New York (November 26, 1873) included at least three singers who will not be forgotten in America for a long time to come. These were Anna Louise Carey, (*Amneris*), Italio Campanini (*Radames*), Victor Maurel (*Amonasro*). It is interesting to note that at the first American performance the part of *Amneris* was sung by an American singer. The greatest *Radames* of modern times is, of course, Caruso, whose voice seems to be peculiarly adapted to certain arias from this opera. The best known musical numbers from the opera are: *Ah Celeste Aïda*, (tenor), *O cieli-azzurri* (soprano), and the famous *Aida March*, which is considered one of the greatest marches ever written. Louise Homer and Ernestine Schumann-Heink are probably the most famous singers of modern times in the difficult rôle of *Amneris*.

Verdi was accused of imitating Wagner in the opera, but impartial observers discover great originality in the work. It makes far greater demands upon the singer than any of Verdi's earlier works.

## THE STORY OF "AÏDA."

PLACE: Egypt in time of the Pharaohs.

Act I. Palace of the King of Memphis. *Aïda*, daughter of *Amonasro*, King of the Egyptians, is held a slave. *Aïda* loves a young warrior, *Radames*, who in turn is loved by *Amneris*, daughter of the King of Egypt. *Radames* is chosen commander of the Egyptian army. News of the advancing army of *Amonasro* is received, and in a closing scene *Radames* is installed with great ceremony.

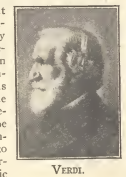
Act II. *Amneris'* room, *Amneris* forces *Aïda* to reveal her love for *Radames*. In the second scene *Radames* returns triumphant with *Amonasro* as a captive. The triumphal march is one of the most spectacular scenes in opera. *Aïda* recognizes her father. The King of Egypt astonishes everybody by declaring that *Radames* shall marry *Amneris*.

Act III. Temple of Isis on the banks of the Nile. *Aïda's* father forces her to make *Radames* betray the position of the Egyptian army. *Amneris* learns of this treachery and *Radames* is taken prisoner. *Aïda* flees with *Amonasro*.

Act IV. Hall in the Temple of Justice. *Amneris* offers to buy *Radames'* pardon for his love. He refuses and is condemned to be buried alive. In the last scene the stage is divided into two portions. The lower portion shows the vault in which *Radames* is immured. The upper portion shows the brilliant and gorgeous Temple of Vulcan. *Aïda*, repentant, joins *Radames* in the tomb to die with him. *Amneris* in the temple above is heart-broken with despair and falls, fainting upon the stone slab which seals the fate of the lovers. The remarkable double stage setting, the first of its kind, is said to have been the product of Verdi's own originality. The whole opera is one of the most spectacular works for the stage.

The libretto of the opera is much stronger than the earlier librettos to which Verdi wrote the music.

## HOW VERDI WROTE "AÏDA."



VERDI.

One of the most important and exciting periods in modern Egypt was that which may be best located by the completion of the Suez Canal in 1871. The land of the Rameses and the Pharaohs was coming to a new life. The Khedive Ismail Pacha desired above all things to be considered progressive, consequently he endeavored to induce the fifty-seven-year-old Verdi to write the music for a grand opera to be produced at the newly-opened opera house in Cairo. Verdi felt the weight of approaching years and did not think that it would be desirable to commence a new work. In fact, he considered his career as a composer closed. Consequently he made what he considered an exorbitant price, $20,000, or $30,000 if he conducted the first performance. To his surprise the Khedive accepted this price, and Verdi set to work upon this work, little thinking that it was to be the threshold of a new musical development which was to preserve him from being ranked with Bellini and Donizetti. The opera was first produced December 24, 1871, before one of the oddest mixtures of the people of the Occident and of the Orient ever seen in an opera house. The opera was an immense success and is still such an excellent "drawing card" that a great spectacular special production will be sent upon the road next year.

Verdi wrote in all thirty operas. His other musical works, with the exception of the *Requiem*, are practically unknown. His most popular opera is *Il Trovatore*, although this ranks considerably below *Aida* in musicianship.

## IN SPITE OF EVERYTHING.

BY JO-SHIPLEY WATSON.

After one has prepared himself to teach rudiments, technic, style, finish and all the expected things that lesson-giving requires, come the innumerable unexpected happenings that are never set down in the instruction book. These are forever coming up to perplex the ambitious and conscientious teacher.

To prepare for the unexpected is difficult and takes time; two things we must learn speedily, and they are not easily mastered.

First: Learn not to be taken by surprise.

Second: Never allow yourself to be put out of humor. There's Mary, you have trained her patiently, she can play well, she shows your work, and at your closing recital you have given her an important place on the program. The day of the recital comes and in the morning she telephones that she has a headache and cannot play. You long to scream and shout over the wire, but what's the use? She will only say "What?" "What did you say?" or "No, I can't possibly!" Do not shout and scream and plead with her, for she is not worth the important place you have given her. She lacks the great essential to all success—stability. Do not insist, but drop Mary out of your list and make the recital live without her.

Perhaps in your town, as in mine, there is a big college or State Normal, which some of your best pupils attend. At Christmas, at Easter, on May Day the schools arrange cantatas and plays for the children. Your pupils, being pretty and attractive, are "in it" as May Queen or Bo-Peep. For weeks they practice and drill their parts. They are completely worn out and come to their lessons without practice and with minds preoccupied. You long to go to the parents and remonstrate; but what's the use? The Normal is the biggest thing in town, and to have Mildred be May Queen means more to the mother than for her to know the best music that ever existed. The drilling will go on year after year and you cannot change it. Adjust yourself, buy tickets and go. Smooth out the frowns and try to appear interested in the May Queen and her mother and in the Normal, the pride of your town. You are very small and the school is very big, so it is better to coöperate than to fight the inevitable.

After the cantatas and plays come the benefit circuses and operettas and Sorority dances. The young ladies of your class take part in these, and the course of study you have outlined for them is broken, and half you planned for is lost through interruptions. Finally you appeal to some of the older ones, you try to tell them what music will mean to them later on, what comfort it brings and what pleasure it gives to others; you try to make them see that circuses, operettas and Sorority dances are for the moment only. They are bored and think you are "preaching."

You can reach them in only one way, and that takes time. By your own devotion and enthusiasm you may be able to hold these girls, more often you are not; but, in any case, try, and do not appear offended and hurt when they seem irresponsive. If you can, go to the circus or operetta, praise them if they deserve it; but keep right on making your music and yourself indispensable to the community.

After cantatas and circuses comes the Boy and Girl Scout Movement. This seems the worst interference, because it is the newest, perhaps, and all the "tramps" and scouting is done on Saturday, your busiest day. Every pupil is topsy-turvy with excitement and longs to get through his lesson as soon as possible. After a few Saturdays some drop their music entirely, and the great gap in your morning schedule yawns in your face. What can you do? Meet it some way. Form a party of Musical Scouts, and, instead of tramping through the woods and cooking bacon on a stick, tramp and take along some sheets of ruled music paper and pencil. Let each scout try to put down, in musical notation, what he hears the birds sing. Then tramp back and play these things on the piano. This scout party may go on farther than your yard or to the edge of town and still learn something valuable about music.

To fret over conditions is useless. Keep your mind fresh and act. Try always to find out new ways of doing old things. Tell a good story once in a while and experiment. Resolve not to show your disappointment or resentment.

## A REMARKABLE MUSICAL FRIENDSHIP.

BY ALLAN EASTMAN.

Probably the most enthusiastic friendship in musical history was that of Haydn and Mozart. Not even the tie of marriage which made Liszt the father-in-law of Wagner was as strong as the tie of friendship which held Mozart and Haydn together. They first met in 1781 at Vienna. Mozart, although twenty-four years younger than Haydn, was quite as well known. His tours as a prodigy had amazed all Europe. Consequently, when he went to Vienna he was hailed as one of the greatest masters of his time. Haydn was then forty-six and Mozart twenty-two, or less than half the age of the great Croatian master.

MOZART'S LAST FAREWELL TO HAYDN.

It is a notable fact that the greatest works of both composers was done after this meeting. The freshness and vigor of Mozart had the effect of putting an entirely new spirit in the works of Haydn, and the skill of the latter had the effect of making the works of Mozart more finished. Although Mozart was ostensibly the pupil of Haydn, it is difficult to determine which composer had the most beneficial effect upon the other.

From 1781 until Mozart's death, ten years later, both were fast friends. Haydn assumed a kind of fatherly protectorate over Mozart and often referred to him as his son. Unfortunately, they were compelled to live in different cities much of the time and could not see so much of each other personally as they might have done if both had lived in Vienna for the entire period.

In 1790 Haydn was persuaded, much against his will, to make a trip to London to conduct some of his works. Mozart was constantly at his side in Vienna to cheer up his old master, who dreaded the lengthy trip. Finally the time for the parting came. Haydn grasped his young friend's hand, and, as though a presentiment came over him, he said: "I know that I shall never see you again." His idea doubtless was that he would never live to return to Vienna. He little thought that Mozart would be the one to go upon a far longer voyage, the voyage that never ends. Mozart died during the next winter.

It is said that Haydn was as depressed over the loss of Mozart as he would have been over a son. The writer of the article is engaged upon the closing paragraph in a room in a large studio building. Just as he is writing it the sounds of "With Verdure Clad," from Haydn's "Creation," prophetically float in from another studio, while at the same time the strains of a Mozart sonata are heard coming from another part of the building. Nearly a century and a quarter has passed since Mozart and Haydn met, and yet their music mingles here to-day in the heart of a great throbbing commercial city in up-to-date America. What better evidence could we want of the vitality of their art.

## JOSEF PISCHNA.

The renowned writer of Technical Exercises.

The strong endorsement which the Pischna exercises have received from virtuosos and the wide use which has come to *Der Kleine Pischna* ("The Little Pischna," a set of remarkably fine easy technical exercises written by Wolff, a pupil of Pischna) have led to innumerable inquiries regarding the identity of Pischna. To all these inquiries THE ETUDE has in the past been compelled to display a somewhat compromising ignorance. Pischna is not mentioned in any of the standard biographical dictionaries—not even in the very latest. For some years THE ETUDE endeavored to secure information regarding the identity of the technical writer who had attracted so much attention. The European publishers of his works were consulted, only to find that they were all in ignorance of his life and activities outside of his published works. Finally THE ETUDE appealed to Royal Professor Herman Ritter, of the Königliche Musikschule of Würzburg, probably the most renowned living German authority on musical history. Professor Ritter informed us that, so far as he knew, no printed biography of Pischna was in existence, but with true German thoroughness he immediately started an investigation which resulted in what we are pleased to present to our readers as the first printed biography of Josef Pischna.

Josef Pischna was born at Lang Lhota (Bohemia) in 1826. In 1847 he graduated from the Royal Conservatory at Prague as an oboe player. However, as in all Continental schools, he was obliged to study piano in addition to the orchestral instrument. He also had the thorough training in harmony, counterpoint, musical history, etc., which is demanded before the student is permitted to graduate. Consequently, although he lost his ideal joy in the orchestras in which he performed, he was really a very able and well trained musician. From Prague he went to Odessa, Russia, and became the conductor of a military band. Thence he moved to Moscow, where he became Professor of Music in the endowed institute for young ladies of noble birth. There he remained for thirty-five years, teaching piano practically all of this time. It was there that he had an opportunity to try his technical exercises. Working carefully and slowly, he soon produced results which attracted wide attention. In 1884 Pischna retired upon a pension from the Russian government. Thereafter he lived in Prague, taking a few private pupils. He died October 19, 1896. Pischna's name in Bohemian was Pizny.

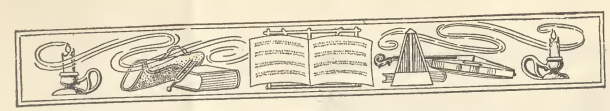
## BRAHMS' QUICK WIT.

The latest work upon the life of Johannes Brahms, by J. A. Fuller-Maitland, brings to view several characteristic traits of the great composer. One of these was his sense of humor, and it will be interesting for some of those who have regarded many of the works of Brahms as "dull," "muddy" or "leaden" to read of his quick wit. One quick retort will surely go down in musical history. A landlord of a restaurant in Vienna was asked to produce his best wine for some friends whom Brahms took to dine there. When the landlord served the wine he said, with the hope of flattering Brahms, "Here is wine that surpasses all others as much as the music of Brahms surpasses that of all other masters."

"Well, then," replied Brahms, "take it away and bring us a bottle of Bach."

Brahms did not like the opera form and never wrote an opera. He was, however, very fond of the opera *Carmen*. Once he injured the feeling of Hermann Goetz, the composer of *The Taming of the Shrew*, by asking him why he amused himself with such trifling things.





# HOW TO SECURE A LEGATO-TOUCH.

From "Letters from a Musician to His Nephew."

## By E. M. BOWMAN.

[EDITOR'S NOTE.—We have already told our readers of Mr. Bowman's purpose in writing "Letters from a Musician to His Nephew," how he has addressed these unique messages to an imaginary boy (that boy being himself as he was in his youth) with a view to saving the readers of the letters from falling into the most common musical pitfalls which surround the musical student at the outset. The "boy," of course, has a teacher (Miss Proctor), but the uncle is assisting this teacher with helpful letters. Unfortunately only portions of this book are suitable for journalistic publication. Each letter contains the "essence" of several lessons. The following is part of Ninth Lesson. Other extracts have appeared monthly in THE ETUDE since last March.]

You are now to learn alternate movements with a pair of fingers, one downward and the other upward at the same time, one of them striking a key and the other lifting to prepare to strike. Here looms up before you, my little man, the beginning of what is known as the *legato-touch*. It is the cornerstone of good piano playing. Without this foundation you can never become an artistic pianist. With it, together with other gifts and powers, you may, and I think you will, become a fine player. By and by, when you know more about playing than you now do, I will go into this matter fully and will show you just why the legato-touch is so important, and why it is positively necessary for you to master it. You and your parents, for the present, must take my word for it, while you give your best efforts toward learning it. In order to convince you that I am not making too much fuss about this touch I must tell you that for many years I had great difficulty in teaching it to my pupils. I knew that it was highly important for them to master it, and I always persevered until they had done so.

### AN INTERESTING INVESTIGATION.

I had observed that pupils who had not gained that touch would advance just about so far in their playing, and then seem to stop making further progress. There they would stick, like a boy floundering in a Vermont snowdrift. I became anxious to know if other teachers were having the same experience. So I wrote to between three and four hundred of the leading teachers, scattered all over the country, asking them to favor me with an answer to a certain list of questions which I sent to them.

The questions were mainly about the value that should be placed on the legato-touch, and what proportion of their pupils had this touch before coming to these leading teachers in New York, Boston, Philadelphia, Chicago, Cincinnati, St. Louis, Denver, San Francisco, and many other cities, as well as in colleges and schools where advanced piano students were taught. Every one of these teachers—and the list included all or most of the great musical names at that time in the United States—agreed on the vital necessity to pianists of their having a good legato-touch. They also said that comparatively few pupils had that touch at the time of their coming to them for lessons.

I still have these hundreds of letters in reply to my questions, and they show that only about five in every hundred pupils had been taught this touch in the beginning, as they should have been—the touch which, in order to become a superior or even a passably good pianist, one must positively possess! Many of the letters said something like this: "Before I can do any good work with a pupil who cannot play legato, I am obliged to break up his (or her) old, bad habits and begin at the foundation to form a legato-touch."

Dr. William Mason, one of the most eminent and experienced among American teachers during the last half century, a teacher, too, who had a better grade of pupils than most of us, said in his reply: "I very rarely have a pupil come to me for lessons who has a good legato. It is often very difficult to reform the touch of such pupils. They come to me with the idea that they are to receive so-called finishing lessons, and therefore do not enjoy being informed that they have a bad touch and do not play legato. Sometimes it is I who get the 'finishing' instead of the pupil."

### SOMETHING ALL PUPILS NEED.

If I had the space I could give you pages of their interesting remarks and opinions on this subject. I have told you enough, however, to make you careful to do your very best to master the legato-touch. I trust that Miss Proctor not only has a good command of this touch, but that she will be able to teach it to you. If she does not talk much about it or appear very anxious to have you acquire it you can be fairly sure either that she does not know much about it herself or that you are a wonderful freak of nature. I say this, for I have never met the piano pupil who did not need to be taught this touch, nor have I ever taught it to one who did not give me the opportunity to fully earn the money paid me for my lessons!

Before you begin the finger movements in playing legato I wish to have you get a good idea of the meaning or tone-effect that we call legato. It means so to join two or more different tones that there shall be no break between them. Ask Miss Proctor to sing a few tones legato. While she sings, you should notice that the tones are connected one to another; that there is no break in the sound when her voice goes from one tone to another. This is marble time for boys, is it not? Well, take a lot of your marbles and lay them in a row, as if in a little groove or trough, so that each one will touch the next one to it. The shape or outline of each marble is quite distinct, but each marble is connected by just the smallest possible spot—a mere pin point—to the next one, and that one to the next, and so on to the end of the line. This is a good illustration of a plain legato or so-called passage legato. Each tone should be distinct and perfect in outline, but each tone should be connected to the one before it and to the one after it by the tiniest thread of sound, exactly as the marbles are connected by touching each other.

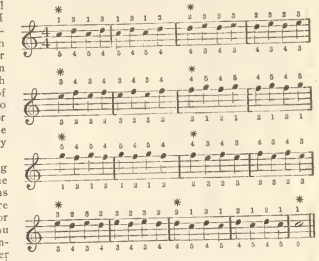
Think of this binding effect now as you practice the two-finger movements. Take your place at the piano in proper position. By an arm-movement place the first finger (thumb) of the right hand on the keyboard and play alternately the first and second fingers, as in a slow trill.

I suppose that during the time you have been practicing the exercises up to this point you have also been learning the names of the keys on the keyboard and the corresponding names of the lines and spaces on the staff. Also, that different shaped signs, called notes and rests, are placed on the staff, so that you may know what tone on the piano is to be sounded, just how long it is to sound and how long the pauses are to be where the rests are placed. You are to learn all about these signs, but for the present it will be better not to try to play by note, but by figures.

### A PRACTICAL LEGATO EXERCISE.

In doing this, in the exercises to follow, the figures 1, 2, 3, 4, 5 will refer to the fingers from the thumb to the fifth. Practice from memory the following exercise. The first tone in the exercise is to be played with an arm-movement. Also where a finger is to be repeated, the arm-movement is to be used, the same as with the first tone. All the other tones are to be played with a finger-movement. Here are two kinds of "touch," one with the fingers, the other with the arm. These two kinds will be all that you will really need for several months. With the finger-touch you will be able to play legato. With the arm-touch you can properly begin a phrase or repeat a tone or resume playing after a pause called for by a rest.

Playing legato will be the most important thing for you to do during the first year of piano study. That touch must be mastered prior to any of the different forms of detached or so-called *staccato*-touch. The staccato-touch should not be attempted until the legato-touch has been thoroughly mastered and has become a "habit." If Miss Proctor shows you anything about staccato and asks you to play with that touch, kindly tell her that your Uncle Edward has requested you not to use any kind of staccato-touch until the habit of legato shall have been so thoroughly established that playing staccato will not break into the legato habit in the least. From my giving you such positive directions to play only legato until the legato habit is formed, you will perhaps "guess," like a Vermont Yankee boy, that I have had, as a teacher, enough trouble to make me wisely cautious about trying to teach *at the same time* two kinds of touch which are directly contrary to each other. Undue haste to learn and to use the staccato-touch has ruined many a legato-touch which was in a hopeful process of formation. For two passenger trains to meet and try to pass each other on the same track is poor business!



I will put that exercise into notes for you to show Miss Proctor, so that she may quite understand what I wish. If you can read it all right. If not, she will tell you just how to practice the exercise from the figures given first.

Metronome at 60, play one note to a beat.

Practice with each hand separately, memorize and then play from memory only.

The left hand should play two octaves lower than the right hand.

Notes marked (*) are to be played with arm-action; all other notes with knuckle-action, vertical action and finger-tip.

### PLAY EXERCISES FROM MEMORY.

My reason for directing you to play only from memory is that you may be able to watch closely the position of arm, hand and fingers, keep the wrist pliant and move the fingers accurately and properly. Beginners cannot at one and the same time read the notes, the fingering, keep time with the metronome and remember the points about position and action. Besides this, the position, action and pliant condition of the playing machine are, at this time, of very great importance, for you are now laying the foundations of your future touch and technic. Reading notes and playing them on the piano, compared to the importance of forming your touch and technic, at present, is of no consequence whatever. Hence, keep your eye on the fingers. Just now, HOW you make the sound is all-important. Just now, WHICH sounds you make or HOW LONG the sounds are is of slight importance!

Good-bye till to-morrow!

UNCLE EDWARD.

Teachers often fail to realize that technic is best taught as a separate study. Plaidy was one of the first to discover this. At the outstart of his career Plaidy was a violinist. Later he decided to become a pianist and sought the shortest mean to his desired end. This resulted in his technical studies. At the Leipsic conservatory, where he taught for twenty-two years, his principal work was teaching technic to pupils who needed his special attention.

## SYSTEMATISE YOUR OCTAVE STUDY.

E. R. KROEGER.

IT seems to the writer that if there is any feature in piano instruction wherein a lack of judgment characterises a number of pianoforte teachers it is in regard to octave playing. "One must be able to walk before he can run," and yet pieces containing difficult octave passages are frequently given students who possess but an elementary technic in single note passages. It is a rare thing to find even advanced students who have been taken systematically through a course in octaves.

Many a pupil has been given Kullak's second book of octave studies before he has had the first. Now, this second book is a most excellent thing, although there is a wide divergence between the first and last studies in difficulty of execution. But Kullak (a really great authority in regard to octave playing) intended that before it was adopted as a part of the regular course of study the first book should be carefully and diligently practiced. The liberation of the wrist has to be given the utmost care, and there are exercises especially adapted for this purpose.

### OCTAVE SCALES.

Scale and arpeggio practice are essential in order to secure certainty and speed. The employment of the third, fourth and fifth fingers requires a special schooling, so that when emergencies arise in pieces they can be utilized readily and accurately. The matter of a proper position of the hand and the correct angle of the unused fingers ought not to be left to chance. But it is a fact that many teachers give pupils octave work without instructing them in these particulars. The result is that they play with rigid wrists; with the fifth fingers on black notes in scale passages, and with the intermediate fingers outstretched stiffly. They draw upon the upper arms, the shoulders, and even the back for muscular aid when it is absolutely unnecessary. They look as if they were battling with the piano instead of playing it.

### GODOWSKY'S MASTERLY OCTAVES.

To watch a master like Godowsky play octaves is an education in itself. The extraordinary facility with which his hands fall immediately into any required position; the absolute relaxation of such muscles as are not needed for actual work; the apparent absence of effort—these are model points for the student to follow. But they were gained only by a minutely critical analysis of the details which led to such results. This phenomenal virtuosity was attained by an almost incredible patience, perseverance and intelligence which conquered step by step every point until the goal was attained.

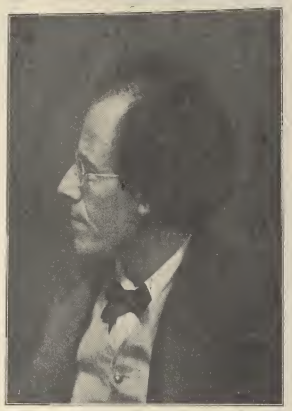
Good octave playing is a most necessary department of piano playing. There are very few pieces in the fourth grade and beyond which contain no octaves. The great compositions of Beethoven, Schumann, Brahms, Chopin, Henselt and Liszt are full of octave passages. To master these, octave technic should be as much a matter of systematic study as any other feature of piano practice. The Kullak Octave School is by common consent given first place in this direction. The first book contains the preparatory work; the second, seven special studies; the third, a number of selected passages by famous composers.

### CZERNY'S OCTAVE STUDIES.

Czerny's Octave Studies are of course excellent. One etude from Czerny's Opus 740 has been used by the celebrated pianist, Lhevinne, as an encore number with dazzling effect. One of our best American composers, Carl A. Preyer, has written some octave etudes as beautiful as they are valuable. J. H. Rogers has also written some very artistic and beneficial octave studies. There are, of course, many others.

The point the writer wishes to make is that octave teaching should not be desultory or haphazard, but that it ought to be as methodical as anything else. In this way pupils are able to fulfill the requirements of advanced compositions instead of giving the impression that when they are playing octaves they are struggling with apparently insurmountable difficulties.

## THE CLOSING OF A GREAT CAREER—GUSTAV MAHLER.



THE death of Gustav Mahler, on May 18, in Vienna, was a shock to the entire musical world. A biography of this great composer-director was given in the May issue of THE ETUDE in connection with what was doubtless his last statement of musical consequence. THE ETUDE had little idea that it was to have the melancholy honor of publishing the "swan song" of this famous master. He was very averse to being interviewed, contending that an interview would be construed as an attempt to push himself forward, or as a bid for publicity. He was quite willing to give our readers the benefit of his opinions, but his genuine modesty and retiring disposition was almost pathetic, as he dreaded the limelight, and desired to be known only through his work as a conductor and as a composer.

In addressing our representative he said that he had long since ceased to read musical criticisms in the papers. He claimed that they annoyed him quite as much when they were good as when they were bad. This general animosity to the critic made many enemies for him, and some did not hesitate to express themselves very freely over his work. Accustomed by long years of service in Europe to expect a kind of military obedience to all of his commands, his path in America was by no means an easy one. Nevertheless, he produced results in opera and in concert with the New York Philharmonic that will long be remembered.

Mahler was a kind of human dynamo with hardly flesh and blood enough to conceal the coils and magnets. For many years he had been nervous to the point of explosiveness. His memory, training and natural ability as a conductor were nothing short of marvelous. In his attire he was simple to the point of being ascetic. In fact, when his slender little body, with its distinctive individuality, came between the orchestra and the audience the audience was at once impressed that the man was a real master—such a master as one might have expected to see walking in the streets of Leipsic or Vienna one hundred years ago. Although receiving the highest salary ever paid to a conductor in America or in any other country, Mahler gave no indication of being mercenary. His salary came to him because he was the one man in the world who could command it.

In his interview for THE ETUDE Mahler laid great stress upon the importance of the folk-song in early musical education. He told our representative that while the melodies he employed and the themes he used were quite original, he felt his mind wandering back to the old Bohemian folk-songs he heard when he was a boy. Mahler was inclined to look with disdain upon the assistance he had received from his teachers, and claimed that those who would compose must learn to depend upon themselves. Although he had been a pupil of as famous a master as Bruckner, he waived aside the fact of having such a training and claimed that he had been obliged to work out his own musical salvation.

As a composer Mahler will be known principally through his eight symphonies. He has also composed a few choral works of significance, including *Das Klagende Lied*. The two operatic works with which he is credited by the Grove dictionary we know, upon the composer's own authority, to be merely sketches or outlines which he never had the time to develop as he desired. The nature of his works makes it unlikely that he will become well known to the public of the future as a composer. A symphony, particularly a Mahler symphony, demands a large body of men to give it a total existence. Mahler wrote practically nothing in the smaller forms by which he will be remembered. His orchestral effects were startling and contrived with great ingenuity. His intimate knowledge of the possibilities of the orchestra gave his musical ideas a kind of fluency of expression which enabled him to employ many effects which others would have found it extremely difficult to secure. He was invariably ranked with Strauss and Reger as one of the greatest composers of our time.

## PERSONAL CHARACTERISTICS OF GREAT COMPOSERS.

BY FREDERIC S. LAW.

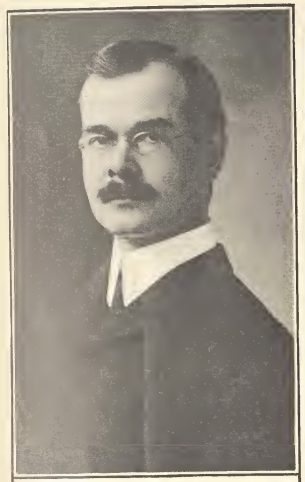
IN the *Politisch-Anthropologische Revue* Otto Hauser gives a great many interesting particulars concerning the outward appearance of German musicians, which he founds upon portraits from life painted by contemporaneous artists.

His judgment of Schubert is based upon a sketch by Moritz von Schwind. Schubert's hair was brown with a reddish tinge, his eyes were gray, his complexion was remarkably delicate and rather pale; the shape of his skull indicates a racial origin from the Alps. Beethoven's face was perhaps the one most like Schubert's, but his hair and eyes were decidedly darker. It is worth noting that Beethoven's eyes were said by some of his contemporaries to be brown, while by others—and this is perhaps more probable—they were declared to be blue. No little stress is laid upon the fact that he bore a more sympathetic expression than that which generally appears in most of the portraits by which he is judged at the present day. His nose was small and slender, which also does not correspond with the common idea of him. His face was pitted with scars of smallpox, from which he suffered in early life.

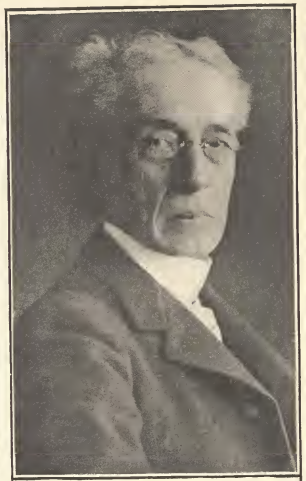
Carl Maria von Weber had brown hair and blue eyes, a slender and finely cut face; his nose was large and curved. Robert Schumann had the same color of hair and eyes, but his nose was less prominent. Richard Wagner was a rather dark blonde, but his eyes were light and his complexion was fair, while his head was exceptionally large. Franz Liszt was a born Hungarian, but Hauser considered him in the light of a German; his eyes and hair were similar in color to Wagner's, but his whole appearance was better proportioned. In contrast to him Johannes Brahms was a very light blonde. In Bruckner the bird-like type of face and shrewd, "peasant" expression are the most prominent characteristics. As for Richard Strauss, Hauser considers his Alpine derivation, in part at least, as entirely certain. Bach's features are so well known that he finds no need of going into particulars about them. His whole appearance indicates Northern descent, especially the gleaming eye. Handel was also blue-eyed and fair, and one of the handsomest men among great composers. Gluck was as well purely Northern in appearance and posterity has an excellent idea of him from the fine portrait in the Vienna Museum. Mozart, whose father wandered from South Germany to Austria, was also Northern in appearance. Haydn, on the contrary, was a thorough Austrian in his looks; his hair was red and his eyes were brown, while he had a high color.



# The Etude Gallery of Musical Celebrities

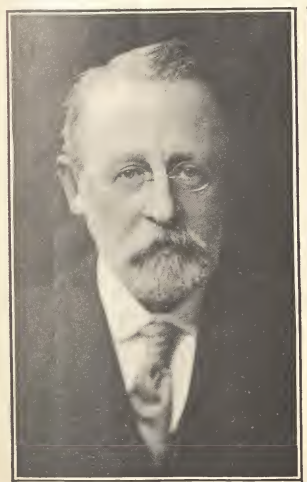


Ernest R. Kroeger

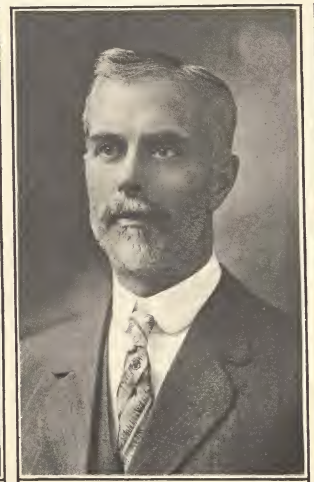


Hugh Archbald Clarke

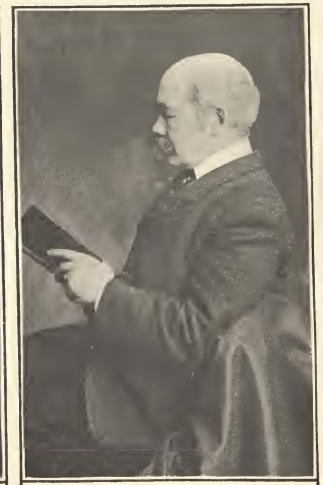
Edward Morris Bowman



William Wallace Gilchrist



Raymond Huntington Woodman



Albert Ross Parsons

A GROUP OF DISTINGUISHED AMERICAN MUSICIANS AND EDUCATORS.

# THE STORY OF THE GALLERY

In February, 1909, THE ETUDE commenced the first of this series of portrait-biographies. The idea, which met with immediate and enormous appreciation, was an original project created in THE ETUDE offices and is entirely unlike any previous journalistic invention. The biographies have been written by Mr. A. S. Garbett, and the plan of cutting out the pictures and mounting them in books has been followed by thousands of delighted students and teachers. One hundred and eighty portrait-biographies have already been published. In several cases these have provided readers with information which cannot be obtained in even so voluminous a work as the Grove Dictionary. The first series of seventy-two are obtainable in book form. The Gallery will be continued as long as practical.

### EDWARD MORRIS BOWMAN.

MR. BOWMAN was born at Barnard, Vt., July 18, 1848. He first studied music in a somewhat desultory fashion, but the influence of Dr. William Mason altered all that, and he went through a long and thorough course of study in theory, piano and organ playing, etc. His teachers in America were Dr. Mason (piano) and John P. Morgan (organ and composition). In Germany he studied with Bendel, Rohde, Haupt and Weitzmann; in Paris with Batiste and Guilmant; in London with Macfarren, Bridge and Dr. Turpin. He was actively engaged in organ playing, conducting, teaching, etc., in St. Louis from 1867 to 1887. He then came to Newark, N. J., as organist of the Peddie Memorial Church until 1894. He has held many similar positions in the neighborhood of New York since then. He was one of the founders of the American Guild of Organists, re-organized and directed the Temple choir and orchestra, was professor of music at Vassar from 1891 to 1895, and has acted as conductor and organiser in many successful lines of musical work. As a writer, Mr. Bowman has had much of value to say. The *Letters from a Musician to His Nephew* now appearing serially in THE ETUDE are excellent examples of his work. He has also translated the book on Harmony by his former teacher, Weitzmann. Altogether, Mr. Bowman may be taken as representing all that is best in American musical pedagogy. (The Etude Gallery.)

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### HUGH ARCHIBALD CLARKE.

DR. CLARKE was born near Toronto, Canada, August 15, 1839, and is the son of James Patton C. Clarke, Mus.Doc. (Oxford), a well-known organist and professor of music at the University of Upper Canada. Dr. Hugh Clarke played the organ in church when he was twelve years old. He moved to Philadelphia in 1859, and for twenty-two years was organist at the Second Presbyterian Church. In 1875 he was appointed professor of music at the University of Pennsylvania. He still occupies this position, and has exerted a wide and beneficial influence throughout his long career. His compositions include an oratorio, *Jerusalem;* but perhaps his best work in this direction is the music to Aristophanes' *Acharnians* (for which he received the honorary degree of Mus.Doc. from Pennsylvania University) and the music to Euripides' *Iphegenia in Tauris.* He also has a number of works in all forms in manuscript. He is inclined to regard his pupils as his "best works," however, and both at the University and for twenty-four years at the Broad Street Conservatory he has done incalculable work for music. His text-books on harmony and counterpoint are very popular among all students of these subjects in America, and are works in which Dr. Clarke's ripe scholarship and long experience as a teacher of theory have found admirable scope. He has also compiled a pronouncing dictionary and contributed articles to the standard musical magazines. (The Etude Gallery.)

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### ERNEST R. KROEGER.

MR. KROEGER was born at St. Louis, Mo., August 10, 1862. His father was a native of Germany and his mother English. Until the age of twenty-three music was a secondary consideration, though he received a good grounding. All his studies have been conducted in America, especially in the West, and he has chiefly been engaged in teaching in his home city. For some time he was director of the College of Music at the Forest Park University for Women. His keen interest in all that concerns the welfare of the music teacher and student is shown in the articles which he has contributed to THE ETUDE and to other magazines from time to time. Mr. Kroeger was president of the Music Teachers' National Association, 1895-6, and of the Missouri State Music Teachers' Association, 1897-9. Like most American concert pianists, Mr. Kroeger has added to his musical usefulness by organ playing, and is a Fellow of the American Guild of Organists. As a conductor and composer, he has done some excellent work. He was Master of Programs in the Bureau of Music at the St. Louis Exposition of 1904. His compositions include a symphony, a symphonic poem *Sardanapalus* an overture. *Hiawatha* based on Indian themes, *Ten American Sketches,* and an overture inspired by Keat's *Endymion.* He has written also a good deal of chamber music and pieces in smaller forms. His pipe organ piece *Adoration,* and his piano piece, *Little Masqueraders,* are good examples of his skill in composing salon music.

(The Etude Gallery.)

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### ALBERT ROSS PARSONS.

MR. PARSONS was born at Sandusky, O., September 16, 1847. He studied piano with Robert Denton, of Buffalo, N. Y., at the age of six and first played in concert at eight. Removing to Indianapolis, Ind., in 1857, he studied alone till 1863, at the same time playing in concerts in different parts of the State. From his twelfth to his sixteenth year he played, self-taught, a two-manual organ in church. He studied harmony and composition with Dr. Ritter in New York, 1863-66, and then went to Europe. From 1867 to 1869 he studied with Moscheles, Papperitz, Wenzel and Reinecke at Leipsic During 1872-73 he studied with Tausig, Weitzman and Kullak at Berlin, also receiving attentions from Wagner, Liszt, Rubinstein and von Bülow. On returning to New York in 1874 he became known as a pianist, teacher and organist. He conducted an enthusiastic Wagner propaganda, and was instrumental in having Wagner opera established at the Metropolitan. He has been closely identified with the Music Teachers' Associations, and in 1889 was President of the National Music Teachers' Association. He has composed pieces in smaller forms, of which an excellent specimen will be found in this issue, and has also edited technical and pedagogical works. He has also contributed to the literature of music. As a teacher he is equipped with an experience equalled by few in America, and Mr. Parsons has launched many successful musicians and music teachers upon the sea of life. (The Etude Gallery.)

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### RAYMOND HUNTINGTON WOODMAN.

MR. WOODMAN was born at Brooklyn, N. Y., January 18, 1861. He first began his career as an organist at St. George's Church, Flushing, L. I., where in his thirteenth year he assisted his father. When eighteen years old he went to Christ Church, Norwich, Conn., for one year, after which he was appointed to his present post at the First Presbyterian Church, Brooklyn. He has brought the music of this church to a pitch of excellence perhaps unexcelled by any other in the country. He studied four years with Dudley Buck, and in 1888 received supplementary instruction from César Franck in Paris. Mr. Woodman is professor of music at the Packer Collegiate Institute, President of the Musical Department and a charter member of the Brooklyn Institute, an excellent private teacher, and director of the Theory Department at the American Institute of Applied Music. He has acted as Warden of the American Guild of Organists, of which he was one of the founders. As a composer Mr. Woodman has been especially successful in the smaller forms, many of his songs, such as *A Birthday, An Open Secret,* and *The Pine,* being typical of his marked ability. There are also many excellent anthems of his besides cantatas and part-songs. He has also contributed articles to various musical magazines, and from 1894 to 1897 he was editor of *The New York Evangelist.* Mr. Woodman's work as a teacher and organist and composer is typical of what is best in modern practical musicianship. (The Etude Gallery.)

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### WILLIAM WALLACE GILCHRIST.

DR. GILCHRIST was born at Jersey City, N. J., January 8, 1846. He studied with Dr. Clarke at the University of Pennsylvania and became nationally known as a singer. He was soloist at Holy Trinity Church during the Phillips Brooks regime. After a short time spent in Cincinnati, he returned to Philadelphia in 1873 and took up work as an oratorio singer, etc., and also as choirmaster and conductor of numerous choral organisations. In 1884 he organised two highly successful choral festivals with a chorus of 600 picked voices. At about this time he was choir director at St. Clement's P. E. Church and also a teacher at the Philadelphia Musical Academy. He is the founder of the Mendelssohn Club, and for thirty-five years has been its conductor. His setting of the Forty-sixth Psalm won a $1,000 prize offered by the Cincinnati Festival Association in 1884, and many other prizes have fallen to his lot. His orchestral works include two symphonies and much chamber music of great worth. His choral works include a setting of the Ninetieth Psalm, *Christmas Idyl, Easter Idyl, Prayer and Praise,* and *The Lamb of God,* besides many anthems, part-songs, etc. *The Syrens* is typical of some excellent women's choruses, and his songs include such popular favorites as *Heart's Delight, My Sins! My Sins! My Saviour!, My Highland Lassie,* and *Oh Wert Thou in the Cauld, Cauld Blast.* In 1895 he received the honorary degree of Doctor of Music from the University of Pennsylvania in recognition of his valuable services to music. (The Etude Gallery.)

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# OLD LAWS AND NEW IDEAS

## Important Observations Upon Piano Practice

Written Especially for THE ETUDE

By DR. OTTO NEITZEL

*[This article is the fourth section of Dr. Neitzel's series upon piano practice. The series commenced in the April issue, which was the first of two ETUDES devoted to the "Music of All Germany." Dr. Neitzel is one of the most versatile musicians of our time. As a virtuoso, an editor, a teacher, a lecturer (in German, French, English and other languages), and as a critic his talents and his industry have amazed all Europe. The series, which concludes with the present article, is well worth the perusal of conscientious students and teachers who like to keep in touch with the representative musical and educational thought of their day.]*

We have now considered the physical exercises designed to bring the performer's body to the proper condition—a condition in which practice may be undertaken without detriment to the performer's health—and also those keyboard exercises which indicate the most desirable daily material for use with the student.

In these exercises the pupil may have encountered some difficulty in playing double notes (thirds or sixths). Playing double notes is by no means an easy matter. As Schumann has indicated in his introductory notes to the Paganini *Caprices,* double notes should be played at first very slowly, and the greatest possible care should be taken to see that both of the notes forming the chord are played precisely together. Unless the ears, as well as the eyes, are extremely attentive every second, the pupil is very likely to be deceived and think that both notes are played together, whereas one note may be played very little before the other note. Every teacher encounters cases of this kind. The double notes should be played at first in groups of two, then in groups of three. As the speed is increased little inaccuracies are sure to be noticed. In this case return at once to the slower *tempi* for the purpose of insuring preciseness.

The study of arpeggios extending beyond the octave is of greatest importance to all those who are preparing for the pianoforte compositions of Chopin, Henselt, Thalberg, Schumann and Liszt. If these arpeggios are not properly studied, so that strain may be avoided, the player may incur pianist's cramp, if not exostosis, or enlargement of the bones. In fact, the player needs to give more careful attention to stretching passages than to any other branch of pianoforte study.

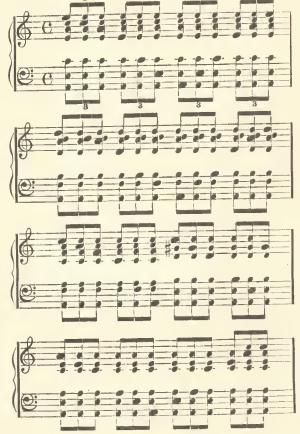
One phase of pianoforte technic is often neglected by teachers and pupils. I refer to the individualization of notes in chord playing. This can be accomplished after extensive practice. What I mean is perhaps best illustrated by the following short extract from Saint-Saëns' *Six Etudes,* Opus 52, No. 2: *(See Music Cut.)*

It will be noticed in these repeated chords that some noted are printed larger than the others. These notes are to be accented or played louder than the others, To do this successfully demands not only fine muscular work, but the most careful listening. The possession of the ability to accent in this manner only comes with the most advanced technical work. It is more difficult than the achievement of great velocity, but, once possessed, the player is able to give a character and individuality to his playing which would otherwise be unattainable.

I would also call attention to the necessity for practice in skips. There must not only be absolute certainty of aim, but there must also be the surety which comes with confidence. The pupil should practice until he is able to play the most difficult skips, such as those appearing in Liszt's *La Campanella,* with the eyes closed. Unfortunately, most of the books of studies fail to give adequate work in skips. In this case the teacher must devise special exercises to fit special cases. Many useful exercises may be changed into skipping exercises. For instance, the Chopin Study, Opus 10, in C minor, may with very little ingenuity be turned into a skipping exercise by playing it in part in octaves.

By this time the reader has had his attention called to the immense amount of material he is obliged to encompass. How can he manage to get all this work in during one day. Only by discontinuing the easier studies and substituting the more difficult ones as he advances.

Saint-Saëns, Op. 52, No. 2.



### SPECIAL TECHNICAL STUDIES.

As the pupil progresses he will notice that there are many studies and exercises with which he has especial difficulty. These he should note very carefully and arrange them so that he can give daily attention to these special exercises. In fact, if the student is employing a special book of exercises or technic, he may find it an excellent plan to paste in a sheet of music paper here and there and write down exercises of his own invention, designed to apply especially to his own technical difficulties. At the end of the same book he may make a collection of especially difficult passages from pieces suited for his own personal needs. By following this plan he may actually feel his fingers grow in strength and agility. It is really the only way in which to obtain a genuine mastery of some pieces.

### STUDYING INTERPRETATION.

Thus far in this series upon practice we have given our entire attention to the material side of the subject. Now let us give a little attention to the studies which are best adapted to give the student a knowledge of some of those myriad things pertaining to musical interpretation. There is an old law in pianoforte playing which directs the student to play everything very slowly at first. This is a most excellent law, but, like all good rules it is subject to exception. The rule is, in fact, only partly exact.

We should never play any slower than is really necessary to enable us to play the composition with the requisite exactness. To play a passage slower than the speed at which we can play it with absolute correctness is a loss of time. To play it quicker might result in blundering. It is quite impossible to give positive rules for the tempo at which certain exercises or pieces should be practiced at first, for the simple reason that many students are more careful, capable and attentive than others.

Some teachers advocate practicing continually with a very heavy touch until the piece is mastered. This also seems a bad plan to me, since it cultivates a heavy touch, and a heavy touch only. We should never forget that our mission is not to hammer the piano, but, rather, to produce a beautiful tone.

### TONE BEAUTY ALWAYS ESSENTIAL.

Except in the preliminary practice of double thirds and double sixths, we must be extremely careful not to employ too much force at the keyboard. Avoid all hammering of the keys with the fingers, but depend upon a carefully regulated sense of pressure for your effects. There should be something affectionate in the manner with which you press the keys, something akin to the grasp taking the hand of a dear friend. For instance, in taking the hand of some person for whom you have no particular regard you have an entirely different feeling from that which is so evident when you take the hand of a friend, or, perchance, a sweetheart. Think of the Bible words: "Though I speak with the tongues of men and of angels and have not charity, I am become as sounding brass, or a tinkling cymbal."

If you would consecrate yourself to your art you must remember that the keystone of your entire musical structure is a full round tone made glorious by your own sense of the beautiful.

### LEGATO THE FOUNDATION OF ALL TOUCH STUDY.

The basis of all good piano playing is the ability to execute a good legato touch. Through the culture of the legato touch the pupil gains that sense of position by means of which he knows just where each piano key may be found without looking at the keyboard. Legato should thus be the predecessor of staccato, and as the pupil develops security and exactness in play, the staccato touch may be introduced. The break between the notes must be very short at first, but it may grow longer as the pupil progresses. In legato playing, press the fingers on the keys just as you would in attaching a stamp to a letter. In staccato playing let them fly up from the piano keys after the stroke just as if you had touched a hot iron.

The pupil who would advance must not confine himself to a monotonous round of exercises. Nothing could be more deadening to the ambition. By means of rhythmic changes he will be able to make a pleasing variety in his work. He may also resort to the gradation of tone quantity from pianissimo to fortissimo. He should also practice crescendo and decrescendo, as well as left-hand crescendo, right-hand decrescendo, and *vice versa.*

The same principles should be applied to scale playing. A scale form rarely seen in books, but one which presents many desirable features, is the following: Play with both hands, starting the scale with the lowest keynotes in the bass. Play ascending two octaves in parallel motion, then play two octaves in contrary motion, then ascend two more octaves in parallel motion; then reverse this by descending two octaves in parallel motion, then two octaves in contrary motion, finally returning by means of two octaves in parallel motion. This form covers the entire keyboard and gives exercise in all possible positions. Exercising the scale for two octaves in the center of the keyboard is entirely insufficient. A similar plan may be tried with two-octave arpeggios.

The pupil should try to cultivate an individual tone quality. What do I mean by this? I mean that every one has a tone quality which is as distinctive as his facial features. He should seek to cultivate this tone quality, not to annihilate it. Just at this time the inventors of a new piano method

are seeking to prove that the only variation in tone upon the piano is due to gradations of force. Some piano makers are endorsing this opinion. Notwithstanding this, most pianists have a tone quality which is quite readily distinguishable. Rubinstein, for instance, had a broad, full-tone quality which one would find difficult to forget. Other pianists would give almost anything if they could hide their sharp, harsh tone quality. The gentlemen of the new and wonderful methods claim that the only modifications of touch we note in the playing of strongly individual pianists are due to mental suggestion. That is, we are told that we imagine these distinguishing traits—that they do not really exist in fact. This may be so, but, judging from the same standpoint, is not the whole art an illusion? An illusion which charms? Away, then, with drumming! Let real beauty be our aim.

### STUDYING A NEW PIECE.

A conspicuous fault in musical educational institutions in all parts of the world is that they teach how to play and how to sing, but do not teach how to study. The general level of music study could be greatly raised if the pupil was compelled to spend at least one in every four practice periods with the teacher. Too much stress is laid upon practice and too little upon instruction.

Let us sketch out a good plan of study as applied to a new piece. The pupil should first play over the new piece, regardless of mistakes, so that he may get a fair general idea of the nature of the composition. Then he should commence to play the piece at so slow a rate of speed that mistakes cannot occur. (See directions given above regarding speed.) This process is kept up until the pupil reaches a passage of such difficulty that it becomes necessary for him to play it separately. This he does until he can master the passage with both hands together. The speed should then be increased very gradually until the piece can be played at the desired tempo.

Many difficulties can only be overcome after months of study. Have patience. Depend upon your natural resources to secure results. Play the difficult passage faithfully every day, and that which seemed altogether impossible becomes a trifle. You must not make your fingers merely your slaves. They must be like dearly beloved children who have been taught to obey your will with affection as well as promptness.

Never be satisfied with half-finished results. If you fail to complete a passage to-day because you are fatigued, do not fail to take up that same passage on the following day. Advance inch by inch, foot by foot, until you become your own master. In this way you will save much time and spare yourself many tedious hours of practice.

Some well-known pianists in the past have had a rule: "Technic first, soul afterward." The rule really ought to be: "Technic, but never without soul." If all of our technic is not guided by an artistic spirit we shall find ourselves without the pale of musical success, cold and hungry for real artistic results.

It is far better to lack in technic than to lack in the right artistic spirit. The best way is to consider both technic and expression at the same time. Therefore, play with attention and good taste even when playing technical exercises.

### SOME TIME-SAVING IDEAS IN PRACTICE.

In all practice the members not employed should invariably be kept quiet. Move only the fingers of hands actually engaged in playing. Do not make one single unnecessary motion.

To obtain poise in playing, the old idea of placing coins or little disks of cork on the back of the hand is excellent. This avoids any superfluous motions or any so-called "lost motions." The late able piano teacher, Ehrlich, even went so far as to recommend placing a handkerchief between the elbow and the side of the body in such a way that it was necessary to keep the elbow pressed against the side in order to retain the handkerchief in position. This is extremely fatiguing, and, if tried at all, it should be continued for but a comparatively few minutes at a time.

An excellent method of fixing a difficult passage in the mind is to play it in a neighboring key. If the pupil has not mastered the art of transposition he is neglecting one of the most illuminating factors in musical education. Playing a piece in a new and strange key often throws a new light upon the whole subject. At any rate, it affords a variety which is refreshing after one has been accustomed to one key.

Some pupils have difficulty in keeping the body in repose during practice. They realise that the incessant bobbing about which the caricaturists of other days tells us was characteristic of the famous piano virtuosos has now been ridiculed out of existence. I have often gone the extreme of advising some of my pupils to try to cultivate bodily repose by advising them to place a small weight upon the crown of the head while practicing. Once I had a charming little Russian girl as a pupil. She had long braids of luxurious black hair, and as she played she had the bad habit of bobbing her little head about until the braids fairly danced like marionets. Suddenly I fell upon the idea of fastening her braids to the back of the piano chair. This I did, and she was soon cured of her restlessness and affectation at the keyboard.

The discussion of this phase of musical art is well nigh endless; in fact, it is almost as inexhaustible as art itself. At the end all that we have sought may be expressed in the two words:

Know thyself.

Serve only the beautiful.

## THE MUSICIANS' SUMMERTIME.

SUMMERTIME! How much it means to us all as we cast off the dull drudgery of the cities and the weariness born of the long days of teaching and study to go with Orlando to some forest of Arden to find, if not a Rosalinde, at least a little of the gentle philosophy of the "melancholy Jaques," who could not have been so very melancholy after all, since he lived with such merry people and was well liked by them. To the musician, of all people, the summertime is the happiest season, because, after a busy season of teaching or playing he is at last at liberty to renew acquaintance with the old dreams and ideals of his student days, often sadly battered by the storm and stress of daily work. Here is an account given by Mendelssohn, of a day spent in the woods near Frankfurt:

"We made our way through the thick underwood, by a narrow pathway, to the spot, where, on arriving, a number of white figures were visible in the distance, under a group of trees, encircled with massive garlands of flowers, which formed the concert-room. How lovely the voices sounded, and how brilliantly the soprano tones vibrated in the air! What charm and melting sweetness pervaded every strain! All was so still and retired, and yet so bright."

Later on Mendelssohn describes the evening of what must have been a charming day: "As it grew dark great lanterns and torches were set up in the middle of the choir, and they sang songs by Schelble and Hiller, and Schnyder and Weber. Presently a large table, profusely decorated with flowers, and brilliantly lighted, was brought forward, on which was an excellent supper with all sorts of good dishes and wines; and it was most quiet, withal, and lonely in the wood, the nearest house being at the distance of at least an hour, and the gigantic trunks of the trees looking every moment more dark and stern, and the people under their branches more noisy and jovial."

But it was not all play with Mendelssohn in the summertime, for later on in the same letter—written to his mother—he says: "I have been very busy here, and have completed a piano trio, five four-part songs for the open air, and three fugues for the organ, as well as commenced many others."

### WAGNER'S SUMMER SUCCESS.

The summertime seems to be the season of work with musicians no less than the winter, for many of the greatest compositions the world has ever known have been either commenced, completed or first performed in the season of sunshine. It was in the summer of 1876 that Wagner at last succeeded in producing his magnificent *Der Ring das Nibelungen*. For years efforts had been made to raise enough money to give this great trilogy an adequate performance and all Wagner's supporters had been working for all they were worth to bring about a performance. It is interesting to note that America helped in supplying the cash, for Wagner was commissioned to write a march for the Centennial Exhibition at Philadelphia, for which he was paid $5000 The march was a poor one, but most Americans will forgive the march for the sake of the music drama.

Among the distinguished people present on this summer day in Bayreuth, when the fruit of so many years of labor was at last to be tasted, were the Emperors of Germany and Brazil, the King of Bavaria, the Grand Dukes of Weimar, Baden and Mecklenberg, and others no less distinguished. Among the musicians present were Franz Liszt, Camille Saint-Saëns, and Edvard Grieg. Truly this summer day must have been for Wagner ample payment for the many summers he had spent in dire poverty, hopelessly striving for the success which seemed so unattainable.

### MOZART'S SUMMER MASTERPIECE.

But it is not always happiness that comes in the summertime. At least it was not happiness that came to Mozart one day in the summer of 1791. At that time he was working hard and long on the composition of *The Magic Flute* and received the mysterious commission for the *Requiem* which was to be his last, and perhaps his greatest work. The story is too familiar for repetition, but there is something like poetic justice in the idea of Mozart getting his last commission in the summertime. Of all composers, saving perhaps, Mendelssohn, Mozart is the musician of summertime. His melodies are so full of the freshness and beauty of life, of nature in conception, so spontaneous in character that they seem to belong essentially to the fullness of summer rather than the promise of spring, the fruition of autumn, or the decay of winter.

One of the few happy periods in the life of Schubert occurred in the summer of 1824, when Count Esterhazy summoned him to Zelesz, where he was to teach the Count's daughter, Caroline Esterhazy. She was seventeen years old, and Schubert was much more; that happened which might have been expected. Unfortunately the social barriers between a half-starved musician and a Count's daughter were too great to be scaled, even by flights of genius, so poor Schubert and poor Caroline had to be content with a summer romance. Nevertheless, the summer was one of the few bright spots in the life of a man of genius, and Schubert never forgot it.

## WHAT THEY APPLAUD.

BY ARTHUR SCHUCKAI.

An audience applauds when it is pleased. There are other things besides the music to displease it. For instance, poor taste in dress and manner—muddy boots and an ill-fitting coat have been the undoing of more than one. Stiffness and awkwardness are never received with enthusiasm. If the eye is offended, the ear is affected. There are discords of color as well as in sound. When dress, manner and playing are all in harmony, how hearty the applause!

I have known a singer to receive no less than three recalls, simply because of the gracefulness of her bow. We enjoyed the singing, of course—but, oh that bow! It was charming. It was graceful. We somehow felt flattered that she should be so pleased at our being pleased. No audience likes to be dismissed with a curt nod—a snappy sort of "thank you." There must be no superior airs, no condescending manners. It is only the inferior person who fears to be natural. No audience can refrain from applauding graciousness and sincerity. Technical perfection is absolutely necessary in these days. We dare not make a mistake.

The majority of people enjoy most music they can understand. The artist who primarily wishes to please, and secondly to instruct, will arrange his program accordingly. It should be remembered that there is such a thing as making a thing understood. After all, is that not one of the tests of real ability—if not of genius, to think and make the thought luminous to others?

No one need be ashamed of the desire for applause. It is good for the artist and good for the audience. For the one it means enjoyment and pleasure; for the other, success.

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MANY people who find sight-reading difficult to acquire might do well to remember the remarks of Mrs. Curwen, the English teacher, on the subject of reading music. She says: "What a pupil can express in writing he can also read, therefore the best preparation for reading is practice in writing. Aim at increased readiness in writing."



## ARE WE GUILTY?

BY BELLE SQUIRE.

NOT long ago I received, as did perhaps five hundred other music teachers in ————, the following letter from a piano company. It was a circular letter and I violate no confidence in publishing it.

> **"Dear Madame:—**
>
> **'In order to introduce our pianos into Chicago homes we take the liberty of addressing you as a music teacher and herewith enclose a due bill for $75. This due bill is just as good as so much cash toward the purchase of any piano in our wareroom and if you have any prospective piano buyers among your pupils you can either sell or give it to them and by so doing save them $75. on the purchase of a piano.**
>
> **'It costs the ——— Avenue dealers from $75 to $100 for every piano they sell, such as high rents, salary and commission, and large advertising bills. This expense must necessarily be added to the piano and paid by the purchaser. We are on the third floor—small rents—no salesmen nor commission to pay and no advertising bills, hence you can see at a glance that we can give our customers the benefit of this saving instead of spending it as above noted.**
>
> ***'Under no conditions do we pay music teachers commissions where you use the due bill.***
>
> **'Hoping you will call and examine our line of goods, we remain,**
>
> **Respectfully,**
>
> **——— Piano Company."**

Enclosed in this letter was a due bill professing to be worth $75, and the following notice typewritten on cheap yellow paper:

> **NOTICE.**
>
> **"The enclosed letter is worded so you can show it to your prospects and make a hit. The majority of piano buyers are afraid of a music teacher, thinking that they get a commission, *hence we put in the letter saying we positively pay no commission where you use the due bill and in that way make them believe that you are not getting a cent out of the deal. However, we will pay you all the way from 10% to 15% commission on any sales you may bring in here where you use the due bill or not.* We also have a scheme whereby we will pay you as a music teacher for a certain number of piano lessons where you can make a sale.**
>
> **Call and see us when we will explain matters more fully.**
>
> **Respectfully,**
>
> **——— Piano Company."**

The letter, taken by itself, is a little lesson in political economy, and at first glance looks like a straightforward bid for legitimate business, though a child could figure out the futility of the due bill scheme. Outside of this trifling matter and the covert suggestion that I, as a teacher, sell the due bill to one of my pupils for $75 in order to save him that amount, or, failing to sell it, give it away, and some uncertainty as to the antecedent of the personal pronoun "you," it is a fair letter and lays bare a great truth—namely, that *the purchaser always pays the bill.* Whether he knows it or not he pays the manufacturing bill, the rent bill, the salesmen's salaries, the advertising bill, commissions and all expenses or else the company fails. Bear this in mind—THE PURCHASER PAYS THE BILL.

The little notice, though, is a triumph of postscripts. It is not a lesson in political economy, but a lesson in morals, a much more delicate and complex subject. If a politician had dictated this postscript he would have written large upon it, *Please burn this Notice.* Suppose this letter and its P. S. had fallen into the hands of a young and unsophisticated teacher, as perhaps a hundred or so have reached young teachers full of high ideals and ambitious to get on in the world. Would such a one, in his first enthusiasm, be tempted to sell his $75 due bill for $50, or $25, or say $10, or seventy-five cents perhaps, if he were obliged to come down in his price? Then after having disposed of his due bill at a profit and effected a sale would he also claim his ten per cent. or fifteen per cent. and make arrangements for the "certain number of piano lessons," too? If he could accomplish all this with the aid of one customer he has plainly missed his calling. He belongs to the piano trade or in the realms of "high finance." How would this little glip of yellow paper affect him if he were at all weak morally, supposing him to have no talent for turning a nimble penny? Might it not start him on a career of trying to get "easy money," of engaging in sharp practices with his patrons, or urge him on to the necessity of lying as well as cheating and stealing, all under the guise of an upright professional career?

As to the manager who could send out such strange and offending advertising matter, either he is a business bungler or else (perish the thought) his experience with teachers has justified him in thinking that their standard is no higher than his own. Of course, the house that would allow such damning evidence against its integrity to go broadcast is self-convicted. Unfortunately, though, its very effrontery in sending out such missives throws a disagreeable suspicion upon our profession as well. It looks as if the management was sure of its ground, as if it were treading familiar paths.

### AN OPEN QUESTION.

Why should a piano buyer be afraid of a piano teacher? Why should a commission, if honestly earned, be given secretly? What is this commission proposition anyway? Is it honest? Is it honorable? How did piano teachers happen to get mixed up in the piano business? These are the questions that come up for answers, the questions that will determine the degree of our guilt or else acquit us from the accusations against us.

In the ordinary family the buying of a piano is undoubtedly a serious affair. It is not unlike the marriage contract, in that it is made "for better or for worse," and no one knows how it will turn out.

Every ambitious household seems to feel that it must have a piano, as a sort of badge of respectability, a hall mark of culture, yet when it comes to choosing and buying an instrument the whole household usually feels its incompetence and inability to judge correctly of what is fair and what is bad, what is excellent and what is mediocre, of what is good and what is positively worthless. In the matter of price there is even more confusion. How much should a good piano cost? How much or how little will buy a medium grade piano? Below what price is it money thrown away to buy? But even with these points settled how is the uninitiated to know whether or not for a first-class price he is getting a first-class piano, or a middle grade piano, or a poor or even worthless one? Perhaps, in the course of time, the magazine writers will get around to the piano business and then we shall all know more about it than we do now, but under the circumstances it has been the habit of many people to turn to professional musicians, teachers of piano usually, to help them out of their difficulty, to aid in choosing a piano out of the bewildering array offered for sale. Often it is only a matter of an hour or so of trying various instruments until a certain one is decided upon, the contract signed and the deed done for "richer or poorer," as the case might be.

It is fair to presume that the first few musicians who acted as arbiters in the exchange were pleasantly surprised at receiving, within a short time, a neatly engraved check, bearing the signature of the piano firm, with two figures written in after the dollar sign, made payable to the receiver. It is needless to say that all parties were satisfied for the time being. The dealer had made a profitable sale, the household had acquired its badge of culture, while the musician—why, it was such an absurdly easy way to earn money.

The householder, as he grew attached to his instrument, felt friendly toward the musician, and no doubt cultivated his acquaintance. In the early days it is safe to say that the musician made an honest choice, and his honest opinion, as well as his time, was worth something. The dealer, as he looked the situation over, also felt grateful to the musician, and as a purely business venture also cultivated his acquaintance, while the musician himself, in his first glow of pleasure, saw with his mind's eye what the dealer also saw—a new field of profit, a side line to the noble profession of music. But for a long time the party of the first part, the householder, never knew.

### SOME PIANO BUYERS MISTRUST TEACHERS.

All this is changed, it seems. Our gentle friend, the piano dealer, tells us frankly that piano buyers are afraid of us, though it would seem that if a "prospect" could get hold of the little notice he would transfer his alarm to the party of the second part, the dealer, and cut the piano business entirely out of his calculations. Either he would do that or he would be filled with admiration for the gigantic intellect that could evolve such a scheme. He would realize that brain work is entitled to much more than mere muscular exertion, and he would look with scorn on the puny musician who would be content with a bare ten per cent. or fifteen per cent. of the game.

Personally, I do not like the commission idea as it is practiced to-day. I received a commission once for helping choose a piano, and I have felt mean about it ever since. It seemed all right at first, but it made me uneasy and I paid it back, indirectly, but nevertheless truly, to the person to whom it belonged, for I realized at once, without any lessons in political economy, that the *purchaser paid the bill*, and I washed my hands of the business. Now, when any one asks me what piano to buy or how to buy, I usually say, "Choose a reputable dealer to do business with, choose a reputable maker, then choose your piano." I would almost as lief choose a life partner for some one as to choose a piano for him. It is almost as risky. Moreover, I would be always under the suspicion of having received a bribe instead of giving an honest opinion.

If I were going to buy a piano myself I should follow my own advice. I would go to a first-class dealer, to a man who marks his goods with plain figures, who in marking his goods allows himself a fair profit for his services and a man who sticks to his price. I should decide on a reputable make, or perhaps two or three of them, and then I would choose my piano. In addition I would inform myself in some way as to the average prices of certain makes and as to the grades of pianos. If I found it necessary, finally, to call in an expert to aid me in choosing, I should feel it only fair to re-imburse my adviser for time spent and professional service rendered. Such a transaction would be above reproach.

Receiving a fee for professional service is right and honorable, but taking a commission on sales or business secured through your influence is unworthy and morally wrong, or rather it is absurdity itself. Suppose, for instance, that the commission idea were to invade private life as it has commercial life. Mrs. A. recommends Mr. B. to Mrs. C. as an excellent teacher, and then proceeds to collect from Mr. B. ten per cent. or fifteen per cent. of the price of a term. Perhaps, at the same time, Miss X. has also recommended Mr. B. to Mrs. C., and she also sends a bill to Mr. B., for "service rendered," politely asking twenty-five per cent. of the money received from the first term's teaching, and so on to the end. Or suppose Mr. L., during the course of a friendly evening, admits that Mr. M. is an excellent lawyer and that Mrs. N., impressed by his opinion, gives said lawyer her business to look after. Thereupon Mr. L. promptly exacts an honorarium from Lawyer M. for sending him business. It it went farther Mrs. Smith might demand an occasional steak or reduced prices on her groceries on the ground that her "influence" had brought trade to that particular store. Under such a plan we would have grocers and butchers and merchants in general marking their goods at fictitious prices and issuing due bills to influential people. As for the professional classes, they would either have to raise their fees to a prohibitive mark or else face at once impoverishment, though in either case impoverishment would probably be the ultimate result.

### AN HONEST COMMISSION IS JUST.

Commission for service rendered is honorable—it is the fundamental law of our present scheme of civilization—but the person should make a profession or a business of the service for which he receives a commission, and if a commission is to be paid the buyer should know of it, for he it is who pays the bill. To give a third party a handsome commission for a small service, and add the amount secretly to the buyer's bill, is little better than

highway robbery, and the person who accepts it, knowing the conditions, should not boast of his morals, nor claim to be an honest man.

If any one wishes to continue in the piano commission business he should become a real expert. He should know the piano, not only as a player, but he should know about its construction. He should know the value of the different woods; he should know the science of tone and vibrations; he should know the mechanism of the instrument thoroughly; should know the different varnishes; know which finish is likely to stay in good condition the longest—in fact, he should be an expert and demand an expert's price, which few would be willing to pay. But for the cause of good music all of us should be willing to say openly and honestly which pianos we think are good, which fair, and which, in our opinion, are the best, and perhaps we could safely keep silent about the strawberry boxes with strings and hammers that are frequently sold under the name of pianos, and our very silence would become such damning -evidence that after a while all makers would have to become reputable or else be obliged to leave the business. Further, if any one really desired your services or mine in choosing a piano to the best of our small ability, we would consider it no more than right to accept a reasonable fee, say $5.00 or $10.00, for "services rendered," but if we were really honest we would hesitate about performing such a service unless we really knew something about a piano and the way it should be made. We would not resort to dishonest methods to "make a hit" with our prospects," for we would have no prospects. We would leave the piano trade to its own problems and devote ourselves to the cause of teaching.

### THE TEACHER ENTITLED TO PAY FOR TIME AND SERVICES.

The proposition is simple. If any one wishing to get a sewing machine should ask a dressmaker to stop her work and go to help him select a machine, it is safe to say he would pay her for her trouble or else not ask her aid. If a man wished to buy a stationary engine, for instance, and felt himself an incompetent judge of such articles, and in his dilemma turned to an engineer for advice and asked him to spend a half day looking over and examining and explaining the merits and demerits of such engines, would he not expect to re-imburse his adviser? It would be a small man who would expect so much gratuitous service for love of himself alone. In buying a piano the proposition is identical. It is time the innocent householder woke up. If he wants a piano let him inform himself on the subject, or, lacking the time and patience, let him go to someone who knows and frankly and openly pay him for his professional service.

The first commission paid was one of those impulsive, generous acts, or rather a stroke of diplomacy upon the dealer's part, who never stopped to argue whether it was right or wrong, wise or foolish, or to ask himself whither it would lead. It was good business for him, but what effect had it on the musician?

If piano buyers are afraid of us teachers we should do something to restore their confidence. It is not for us to further the schemes of dishonorable and tricky dealers by distributing their due bills or soliciting business for them. If we are to be piano agents let us be so openly and make a fair living out of it. We will be in the business and the world will know the source of our income. But as teachers let us not be afraid to say that which we all know—namely, when a dealer allows a handsome price for an old, worn-out instrument as part of the cash payment, the new instrument is marked sufficiently high to allow for such a bargain. To charge $400 for a $250 piano, and graciously allow $100 for the old piano in exchange, can certainly not be mistaken for a generous philanthropic action. As for the due bill, it is the same old trick in a new disguise.

Let us, as a profession, be done with all such underhanded business. The chances are that if the householder could get his instrument more cheaply he would have more to spend for lessons, and we would be just as well off in the end. Surely the teaching profession should not play the part of a sneaking lackey to the piano trade, and stand with its hands behind, in studied carelessness, waiting for the skillfully proffered tip.

## HOW THE PIANO DIFFERS FROM ITS FORERUNNERS.

BY GEORGE ROSE.

[The following by an English expert appeared in the London *Musical Courier* and shows very clearly the points of difference between the piano and the clavichord, the spinet and the harpsichord—instruments about which the student reads much in musical history.—EDITOR'S NOTE.]

In dealing with any modern subject it is the fashion nowadays to trace back its origin to the most remote past, and it is easy to carry our subject of this evening back to Daniel, Apollo and Jubal, but we will content ourselves with beginning with the clavichord, and concern ourselves firstly with the immediate predecessors of the piano.

So interesting are the keyed instruments of the eighteenth century that we can on the present occasion pass over the harp, dulcimer, keyed violin, zither, etc., and go to the instrument which five hundred years ago, at least, was the joy of musicians, and held its own, with little variation, down to the end of the eighteenth century.

I refer to the clavichord. Queen Elizabeth was an expert performer upon such an instrument, though as the term virginal is rather loosely applied, she probably used also a quilled instrument—the spinet. Bach preferred the clavichord for his own private use on account of the variety of effects to be obtained from it, and on this account, in spite of its feeble tone, it held its own not only against the harpsichord, but for a long time even against the pianoforte.

The clavichord consists of a series of wire strings stretched horizontally in an oblong box provided with a sounding-board and a keyboard. The addition of a keyboard to a stringed instrument is a very old idea, indeed, The hurdy-gurdy, ancient as it is, and still surviving in France in some country districts, is the descendant of a formidable machine used by the Anglo-Saxons, but it was nevertheless a stroke of genius on the part of some long-forgotten enthusiast to adapt a row of keys to the zither.

The mechanism of the clavichord is quite peculiar, and so suggestive of the pianoforte in its simplest form that it is curious that the latter should have been so long delayed and the field so largely held by the harpsichord and spinet, which are not percussion instruments, as are the clavichord and piano, but have strings which are plucked with quill plectra.

The key of the clavichord, which is balanced exactly as is that of the piano, upon a fulcrum, is provided with a brass tangent which strikes the string, producing a sharp and feeble note, the pitch of which is determined by that length of string which the tangent causes to sound.

The greater the length of a vibrating string of given diameter and tension the lower the pitch of the note produced, and the early makers of clavichords availed themselves of this fact to produce several notes from the same string, just as in the violin, mandolin and all such fingerboard instruments.

### ORIGIN OF SEPARATE STRINGS.

It did not, for a long time, occur to anyone to provide a separate string for each note, so the early instruments were constructed like the old Italian one oftimes seen, with so few strings, or rather, pairs of strings, that some of them serve for as many as five notes.

As only one note at a time can be produced from each string, it is evident that the scope is considerably limited, and that the composer was often obliged to avoid chords which would seem the most natural to use. The early keyboard music indeed seems curious to our ears, reliance being placed for effect upon rapid runs and curious turns and graces rather than upon the chords and harmonies to which we are accustomed.

When later the clavichord was provided with a string to every note its capabilities were, of course, very different, and Bach was able to write his preludes and fugues as if he had had a pianoforte to deal with.

The study of the evolution of the pianoforte is by no means a simple one. Invention has developed it upon anything but direct lines, and all kinds of results have been arrived at, branching off in many directions from the parent idea, to which return has always been inevitable.

We cannot now touch upon these side developments—interesting as they are to the student—but will confine our attention to the quilled instrument which never altogether displaced the clavichord, but nevertheless helped to keep the piano out of the field for a long time.

The spinet was, on the continent, usually oblong in shape, but in England a peculiar type, of a beautiful wing shape in plan, was produced and was very popular in early Jacobean times.

Handel also used an exactly similar spinet, many of which were made, though few survive to-day.

The mechanism of the spinet never varied. The type was fixed at once at a very early date, and, simple as it is, was never improved upon. Nothing could indeed be better and more ingeniously fitted for its purpose.

The key is like that of the clavichord, but instead of a striker we find an upright piece of wood, called a jack, which carries a quill plectrum, and engaging with the string, when the key is depressed, and passing it, plucks it smartly and produces the sound. To permit of the return of the jack and its quill, the quill is carried upon a tiny tongue of wood, with a bristle spring behind it, so arranged that when the key is released the quill passes the string silently, without causing it to speak again.

This is a pretty device and should be carefully studied. It will then be seen at once that however much or little force is expended by the finger of the performer upon the key no variation can be made in the loudness of the note produced.

Herein lay the weak point of the plucked instrument. When the plectrum is held in the hand of the performer, as in the case of the zither and its kind, very considerable degrees of loudness are within the range of the instrument, but the spinet has a plectrum which requires always a certain force to make it pluck the string at all, and nothing more is possible, and nothing less.

The result is, therefore, somewhat monotonous, and the composer was obliged to rely upon careful progressions and brilliant execution.

### TWO KEYBOARDS.

The early makers soon added another keyboard and an additional set of strings, and used some other devices, such as mating the strings in these double spinets were called harpsichords.

The pianoforte is said to have been invented by Christofori in 1709. He replaced the jack of the spinet by a hammer, changing the mechanism somewhat, but, singularly enough, it was far less altered than we should now suppose. There was no desire apparently to change the character of tone from that familiar to and beloved by the musicians of that day, blending, as it did, very harmoniously with the lute and other chamber instruments then in every day use.

The early pianofortes were, therefore, provided with wooden hammers. One maker used most ingenious hammers made of paper. It was only after and very gradually that first leather and then wool felt were used to cover the hammers, and thus the modern pianoforte tone was gradually evolved.

The next step was to adopt a hammer mechanism to the large wing-shaped harpsichord, and then at once the grand piano began to take shape. A few of the early grand pianos survive, and though not powerful in tone and constructionally weak, they were singularly sweet in tone-quality.

Nevertheless, the square piano was, on account of its efficiency and small size, extremely popular. It long kept the grand piano in the background, and the homes of the well-to-do were always supplied with these little four-foot oblong pianos, the case-work being often very delicate in design and workmanship.

Greater power was then sought for, and greater size was the result, until the elegant square or table piano grew to be the huge structure of early Victorian days, which, in America, has only quite recently become a thing of the past. In this country it went out earlier, being discarded as the grand piano and the convenient upright type were developed.

The upright shape is quite an old idea. Upright spinets are very rare, but they were sometimes made, and were wing-shaped, with the narrow end turned upwards.

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"Work is the only thing which remains dear to me; therefore I work to excess. To me the whole day only exists for the purpose of setting me in a good mood for as much work as possible."—*Richard Wagner.*



# CHARACTERISTIC DANCE FORMS

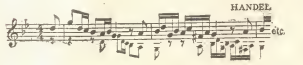
## Short Notes Upon Dances Which Have Become Famous Through their Adoption by the Masters

Whether music preceded dancing, or whether music and dancing came into existence concurrently, is a matter which historians seem to find a field for tireless investigations. Music and dancing have been so connected in the past that innumerable forms introduced into the greatest masterpieces take their name from the Terpsichorean origin of the forms.

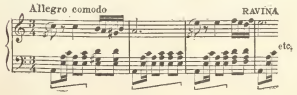
The student is often puzzled by the many names of dance forms seen in both modern and ancient music. In the following list the name by which the dance is best known is given, and then the pronunciation, and after that the more common variations of the name. The abbreviations Fr., Ger., It., Span., Eng., mean respectively, French, German, Italian, Spanish and English. The pronunciations are by no means exact. They are as approximate as can be got without the use of signs to represent special inflections peculiar to race, dialect, etc. For any one accustomed to the continental vowel sounds, the pronunciations given will be sufficient. For those who are not acquainted with these vowel sounds, signs placed over the letters would be of no value whatever.

Our readers will find it well worth their while to preserve this issue of THE ETUDE, if for this feature alone, as a similar list does not exist. The descriptions of the dances include the country of origin, the tempo, rhythms, and any matter of special interest for which space is available. The form of the minuet—that is to say, its method of construction—is described fully, as the majority of dances are built along these lines, and a knowledge of this form assists not only in the interpretation of most dances, but also in many piano pieces of the shorter kind.

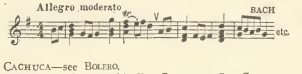
ALLEMANDE *(Ahl'mahnd).* Also spelled ALLEMANDA, ALEMAIN, ALLEMAIGNE, ALMAIN, ALMAND, ALMAYNE. Originated in Germany and Switzerland, and is found in both common and triple time. It is of a lively character, and usually consists of two repeated parts varying from 6 to 27 bars in each section. It is found in the Suites of Bach, Handel, etc., and is usually written in contrapuntal style.




BOLERO *(Bo-lair'o).* A brisk Spanish dance in three-quarter time. It is frequently written in a minor key and is now almost always accompanied by the clacking of castanets or wooden shells held in the hands of the dancers. These instruments of Moorish origin have a clicking sound, which is very fascinating. The characteristic rhythm of the Bolero is an eighth note, followed by two sixteenths, and then four eighth notes. It is also called a *Cachuca.* There is a Bolero in Weber's *Preciosa,* and Chopin has written a Bolero for piano solo (Opus 19).

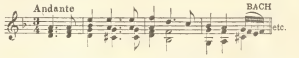



BOURRÉE *(Boo-ray').* Also spelt BOREE, BURRE, BOURÉE. A stately French dance in quadruple rhythm, somewhat resembling the gavot, except that it starts on the fourth beat of a measure instead of the third. The following measure is often made up of a quarter note followed by an accented half and a quarter note, thus giving a syncopated effect.



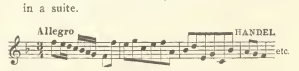

CACHUCA—see BOLERO.

CHACONNE *(Shah-konh);* Fr., CHACONE; Sp., CHACONA; It., CIACCONA. A graceful dance in 3/4 time. The name is also given to a set of variations on a ground bass. It is a slow dance, and resembles the PASSACAGLIA (q. v.).

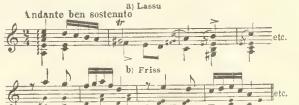



COTILLON *(Co-tee-yonh).* The word is derived from the French word signifying a petticoat. The dance dates from the time of Louis XIV. It is said to have been originally a simple French dance. In its modern form it is a square dance with many figures similar to the QUADRILLE. The music employed for the Cotillon has been made optional with the performers, so that the different figures are now danced to polkas, waltzes, mazurkas, galops, etc.

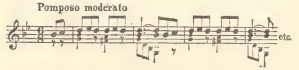
COURANTE *(Coo-rannt).* (It., CORRENTE.) This is a lively French dance in triple time. At first, it was in 3/2 time. Later it was found in Germany and in Italy in 3/4 time. One of the distinguishing characteristics of the older Courante was that the last measure of each part was written in 6/4 time in order to insure a ritard. The name is derived from the French word *courir,* which means "to run." The Courante usually follows the Allemande in a suite.



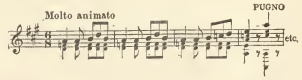

CSARDAS *(tsar'-dahs).* A Hungarian Gypsy dance of a romantic kind. It begins with a slow movement called the "Lassu" in common time, and gradually increasing in wildness and liveliness until the second movement, or "Friss" is reached. The Csardas has recently become better known in America through the success of such Viennese operettas as *The Merry Widow,* etc.




FANDANGO *(Fan-dan'-go).* A lively Spanish dance in 3/4 time, brought to Spain by the Moors. It usually has tambourine or castanet accompaniment, and has later developed the characteristic Spanish rhythm (see BOLERO). Similar dances to the FANDANGO are the Tirana, Polo and the Jota Aragonesa.

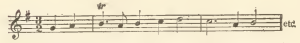



FARANDOLE *(Fa-ran-doh')* or FARANDOULE *(Fa-ran-doo').* (It., FARANNOLA). A circle dance of an exciting character. Usually in 6/8 time. It is common in southern France and northern Italy. Bizet's *Suite Arlésienne* affords a notable example.

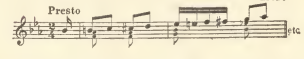



FORLANA (It., *For-lah-nah),* FORLANE. (Fr., *For-lahn).* A quick 6/8 dance now very rare. It is of Italian origin. Sometimes spelled FURLANA.

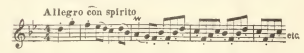
GALLIARD *(Fr., Gah-ee-yard').* (Ger., GALLIARDE. Fr., GALLIARDE; It., GAGLIARDA). This interesting dance in triple time is of French origin. It was for two dancers and of spirited, though not rapid tempo. It was sometimes called the *Romanesca,* and is considered the forerunner of the MINUET.



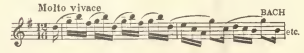

GALOP. (Ger., GALOPP; Fr., GALOP, GALOPADE; It., GALOPPO). Supposed to be of German origin, though very popular in France. It is a round dance in 2/4 time.



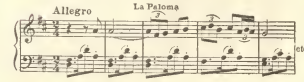

GAVOTTE *(Ga-vot').* (Fr., GAVOTE, GAVOTTE; It., GAVOTTA). The English form of the word is GAVOT. This old French dance is thought to be derived from the Gavots, a people of the *pays de Gap* in Dauphine. The second part or trio of the dance is often in the form of a musette, and has a drone bass. This gives it a more rustic flavor, which is in decided contrast to the more courtly first half. The Gavotte is usually 2/4 or 4/4 time, and almost invariably commences on the second half of the measure. This results in the last measure being but one-half a measure in length.



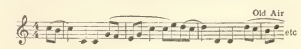

GIGUE (Fr., *Zheeg).* (It., GIGA; Ger., GIGE; Eng., JIG.) A lively dance usually in 6/8 or 12/8 time, though 3/8, 3/4, 4/4, 6/4, 9/16 or 12/16 are also found. The name is supposed to be derived from the early word for a violin—*(Giga, Geig or Geige).* Usually the last number in a Suite.




HABAÑERA *(Hah-bah-nair'-ah).* The name is derived from the Spanish form of the word Havana, but the dance is really a very old African dance introduced into the West Indies by the negroes, and thence transported to Spain. The dance is written in 3/4 or 6/8 time. It is of a sensuous character.




HORNPIPE. An old English dance which has derived its name from an instrument said to have been played during its performance. It was formerly in triple time, but is now more commonly in quadruple time, and is more lively in character. The sailor's hornpipe is usually in the latter form, and is still popular in the British Navy.




*(The second part of this interesting series will appear in the next issue.)*

## STUDY NOTES ON ETUDE MUSIC

By PRESTON WARE OREM

A LOVE SONNET—A. R. PARSONS.

A portrait and sketch of Mr. Parsons will be found in another department of this issue. Among the manifold activities of a busy career Mr. Parsons occasionally finds time for original work in composition. His "Love Sonnet" is his most recent inspiration. Good players will enjoy this piece, which will need careful handling and much attention to detail. A reading of the verses with which the piece is headed will give the clue to the composer's intentions. Note that he has divided the sonnet into three portions, as indicated by the capital letters, according to the sentiment of the text. Specifically speaking, a sonnet in poetry is a short poem of certain prescribed form, restricted to fourteen lines, arranged according to a fixed disposition. The sonnet of Dante given by Mr. Parsons is a splendid specimen of its type. The composer's musical illumination of these lines is sympathetic and inspiring. This piece must be played in a song-like manner, with elegance and finish.

NOCTURNE—R. GEBHARDT.

In the April number of The Etude we presented to our readers the principal theme and the *finale* of Mr. Gebhardt's "Fantasie Impromptu," which was one of the prize winners in our contest, recently closed. In this number we give the middle section of this piece, which is in the style of a "Nocturne." In sheet form the piece is published complete only. This nocturne is a graceful and ornate number which will appeal to good players. This piece should be played in the manner of a Chopin nocturne, employing the *tempo rubato*.

BERCEUSE—G. DELBRÜCK.

Of cradle songs and lullabies there is no end. The form is a favorite one with composers of all schools. As a general rule the French title, *Berceuse*, is employed. The most famous "Berceuse" is the one by Chopin, but this is a larger work and difficult to play well. One of the prettiest, of intermediate grade, is that by Delbrück. This piece has long been popular as an organ solo, but it is equally attractive in the piano arrangement. It must be played quietly and expressively, with the utmost finish.

ETUDE-NOVELETTE—G. HORVATH.

This is a dignified and sonorous number of musical interest and educational value. Mr. Horvath has been a successful writer of teaching pieces, but this "Etude Novelette" is in rather more ambitious vein. It reminds one somewhat of Schumann in certain mannerisms, with a touch of Mendelssohn's style. It is nevertheless original and exceedingly well worked out. It should be played in bold and vigorous manner and at a good rate of speed. A good fourth or fifth grade pupil should do well with it.

ROSE AND BUTTERFLY—P. WACHS.

The popular French writer, Mr. Paul Wachs, has not previously been represented in our pages for some little time. Admirers of his style will welcome "Rose and Butterfly." As suggested by its title, this brilliant and seductive waltz movement has two contrasting sections. The chromatic first theme, running along in eighth notes, represents the fluttering of the butterfly; the graceful and lyric second theme represents the rose. It is a poetic conception, well carried out. This piece is not difficult to play, but it will require a good command of the chromatic scale and some velocity.

ROSE GLOW—F. P. ATHERTON.

This is one of Mr. Atherton's very best pieces, a dainty and alluring "song without words." It does not call for extended comment except to state that in pieces of this style attention must always be paid to the inner voices and all harmonies be well brought out. Play with careful phrasing and smooth delivery.

LOVE'S CONFIDING—F. E. FARRAR.

This is a very useful piece by an American composer of promise and originality. It may be played either on the piano or organ and it will prove effective on either instrument. The composer's original intention was that it be used during wedding ceremonies. If employed for this purpose it should be played very softly; if on organ, use one or two delicate stops, but no pedals. As a piano piece it will make an attractive number of the nocturne type. Play it tastefully and with expression.

IMPS AT PLAY—A. PAULSEN.

A rollicking number in the style of a tarantella. Pieces of this type depend largely upon speed for their best effect. This number must be carefully worked up, and it is well worth it, as it is cleverly constructed and maintains its interest to the end. An excellent specimen of this style of composition.

BUTTERFLIES—I. W. RUSSELL.

This is a bright and characteristic teaching piece of real merit, one that should go well at recitals. From the educational standpoint, this piece will prove useful as a study in light finger work, and in what is sometimes called "keyboard geography," requiring certainty in various leaps and changes of hand position. Suitable for an advanced second grade or early third grade pupil.

MY FAVORITE WALTZ—C. KOELLING.

All the waltzes by Mr. Koelling are good, and "My Favorite" should prove another successful addition to the list. It is rather easy to play, but it has the true Viennese sparkle and rhythmic swing. This waltz may be used either for dancing or for pleasure. Any pupil working in the early third grade should master it with ease and satisfaction. Play it steadily and at a rather slow pace.

IN RHYTHMIC STEP—A. GEIBEL.

This is a capital march movement for a second grade pupil. It is easy to play and has just the right swing. It is catchy and melodius, as are all of Mr. Geibel's compositions. From the educational standpoint this piece may be employed to inculcate precision in chord-playing.

UNDER THE ORANGE BLOSSOMS—H. ENGELMANN.

Another addition to the long succession of popular teaching pieces by this talented composer. Mr. Engelmann's waltzes, even the easiest, all have a certain touch of grace and originality, together with piquancy and harmonic variety. "Under the Orange Blossoms" may be taken up by any good second grade pupil.

FEATHERED SONGSTERS (FOUR HANDS)—A. D'HAENENS.

This is one of the most attractive four-hand pieces we have seen in a long while, an original number, not an arrangement. Mr. d' Haenens, it will be remembered, was one of the prize winners in The Etude contest. His portrait and a brief sketch of his career will be found in another column. In this four-hand piece he has hit upon the ingenious idea of a duet within a duet, *i. e.*, the *Primo* part suggests a duet of two warblers (*duo de fauvettes*), while the *Secondo* part supplies the instrumental accompaniment. The bird-like effect is obtained chiefly by the passage work (runs and trills) in thirds and sixths. On the second appearance of the principal theme note the excellent effect of the counter theme or baritone melody introduced in the secondo part. If not taken too fast this fine duet will not prove difficult to play, and it should prove a brilliant and successful recital number.

TRIUMPHAL MARCH, FROM "AIDA" (PIPE ORGAN)—G. VERDI.

Interesting reading matter regarding Verdi's opera, "Aida," will be found in another department of this issue of The Etude. The march is one of the most popular numbers taken from this masterpiece. It sounds particularly well on the pipe organ. It makes an excellent postlude and it has been used successfully at weddings. Use nearly the full power of the organ. As performed in the opera, this march is given with spectacular effect. Special long, straight trumpets have been manufactured for use in this number. The players of these are stationed at various points on the stage. All the choral forces are also employed, together with the full orchestra. The effect is stirring in the extreme.

## Well Known Composers of To-Day

ARTHUR D'HAENENS.

This well-known Belgian composer was born March 24, 1845. His musical talent became very pronounced at an early age. He studied with well-known Belgian teachers, DuBrucq, Baudert, Michelot, Godineau and de Wulf. Two years to this time were spent at the Brussels Conservatory, where his work attracted the most favorable attention. He was then only fourteen years of age, and he was ranked with composers many years older.

His first compositions were published at the age of sixteen. His compositions, particularly those for military bands, became exceedingly popular in Belgium and were published by some of the leading houses of France, Germany and other countries. He has been chosen to compose music for many important government events and is regarded as one of the most popular composers of his native country.

His composition, *Coquettish Glance*, won one of the prizes in the recent Etude contest and was published in The Etude for April. It is an attractive little waltz of medium difficulty. Another attractive composition of d'Haenens, *Feathered Songsters*, appears in the present issue.

VALSE VENITIENNE (VIOLIN AND PIANO)—L. RINGUET.

One of Mr. Ringuet's most popular waltzes. It has been much liked as a piano solo and as a four-hand piece, and has been arranged for violin in response to numerous demands.

THE VOCAL NUMBERS.

Under the pen-name "Hamilton Gray," Mr. Hartwell-Jones first attained popularity as a song writer. Several of his sacred songs have been particularly successful. Mr. Jones was born in England, 1871. His most recent composition, "Life's Golden Morn," will appeal to singers. There are many occasions when a song of this type could be used to advantage.

Mr. J. P. Ludenbuehl's "Be My Love, My Lady," is an artistic setting of a very pretty text, melodious and unaffected. This should prove very useful for teaching purposes.

Good taste in music is the faculty of giving to expression the amount of force, fire and life proportionate to the intensity of the impression desired or demanded. Practically, the word "style" would be better, which is nothing else but the proper and adequate use of the elements of force, emphasis, accents, nuances and tempo according to the structure of the piece or phrase.—Mathis Lussy.



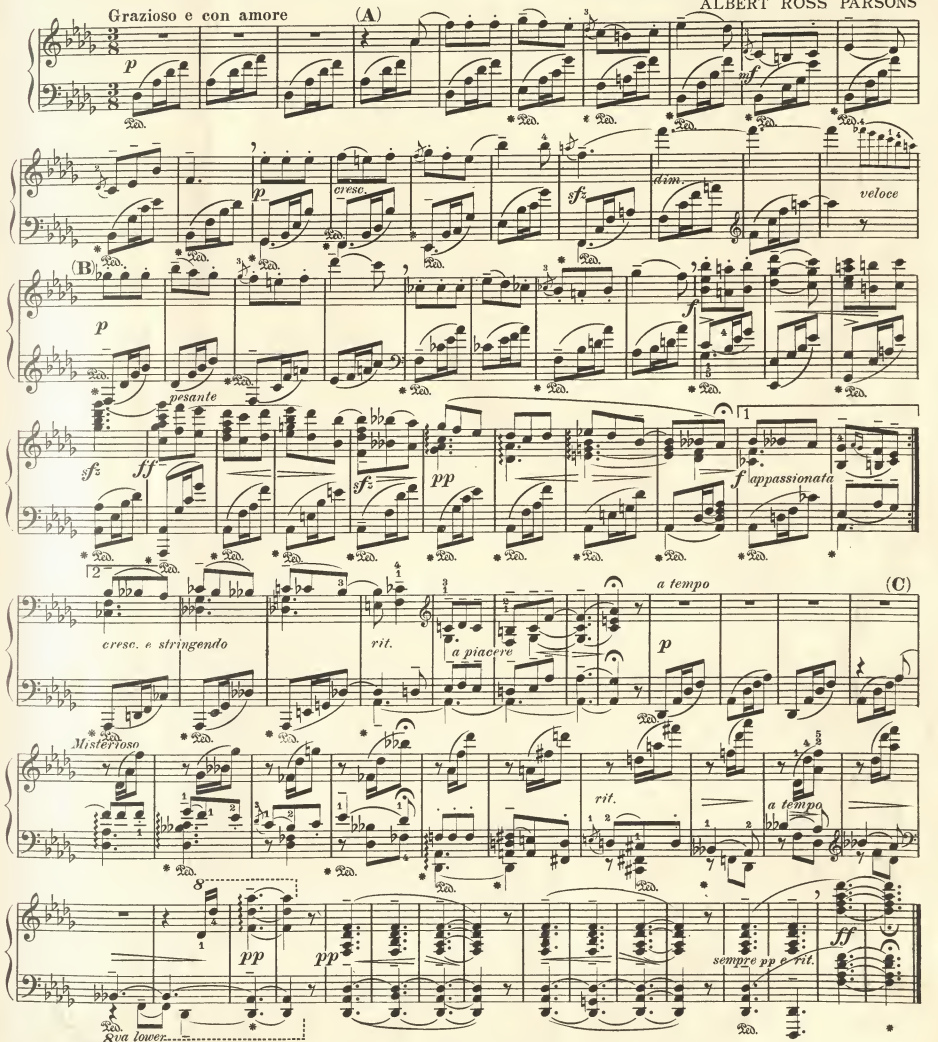
# A LOVE SONNET

A) *My lady looks so gentle and so pure,*
*When yielding salutation by the way,*
*That the tongue trembles and has naught to say,*
*And the eyes that fain would see, may not endure.*

B) *And still, amid the praise she hears secure,*
*She walks with humility for her array;*
*Seeming a creature sent from Heaven to stay*
*On earth, and show a miracle made sure.*

C) *She is so pleasant in the eyes of men*
*That through the sight the inmost heart doth gain*
*A sweetness which needs proof to know it by;*
*And from between her lips there seems to move*
*A soothing essence that is full of love,*
*Saying forever to the spirit, "Sigh!"*
(Dante)

ALBERT ROSS PARSONS




NOTE:- The divisions in the music marked A, B, C refer to the divisions correspondingly marked in the poem.

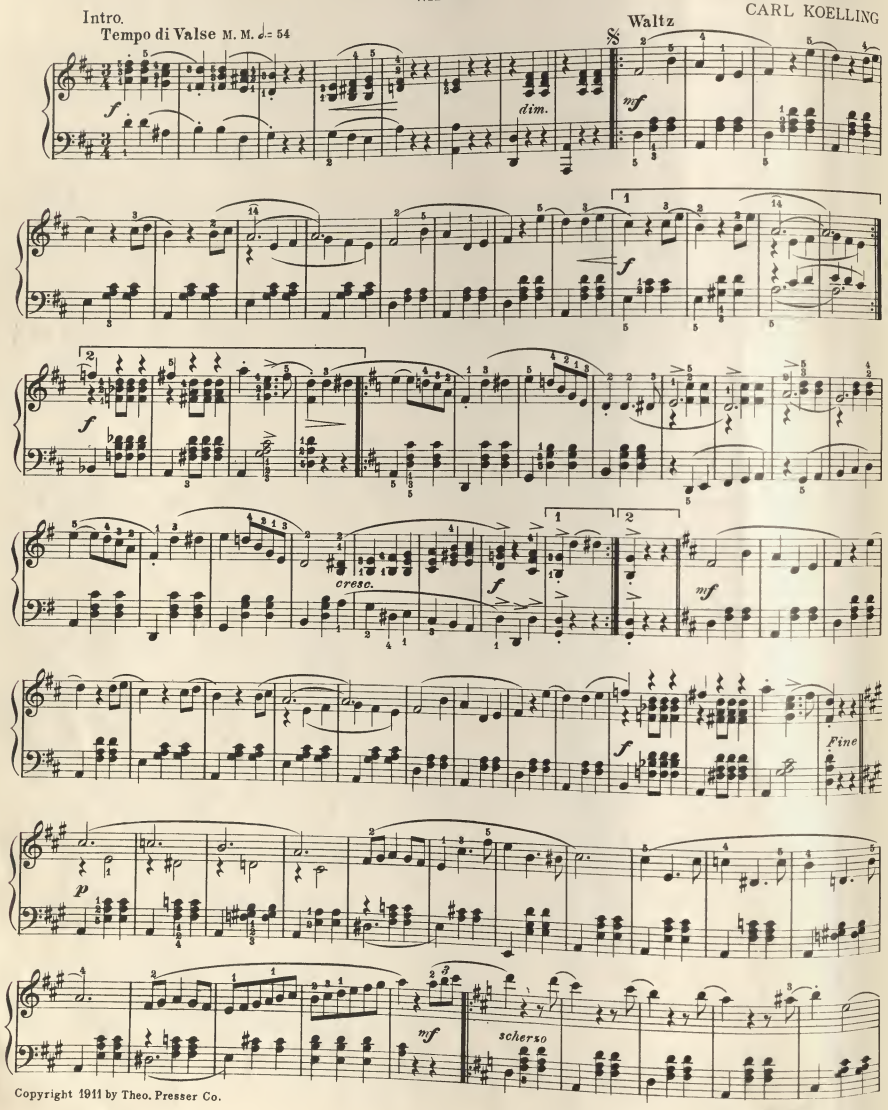
# MY FAVORITE

## WALTZ

CARL KOELLING

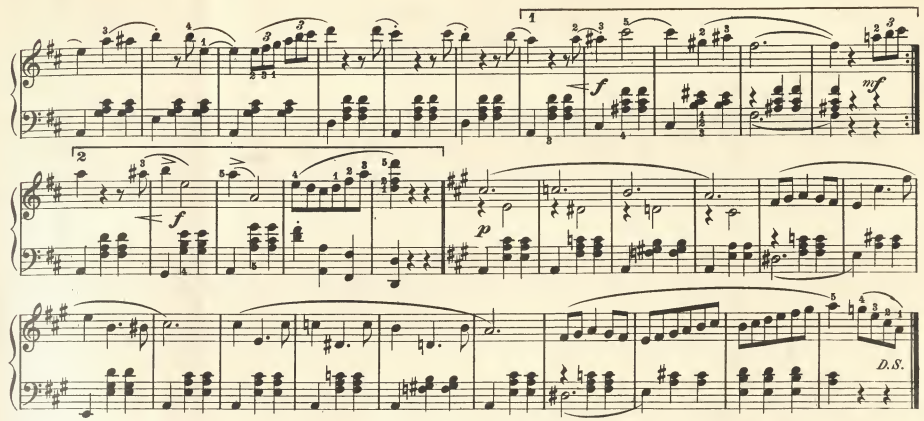
Intro.
Tempo di Valse M. M. ♩= 54

Waltz







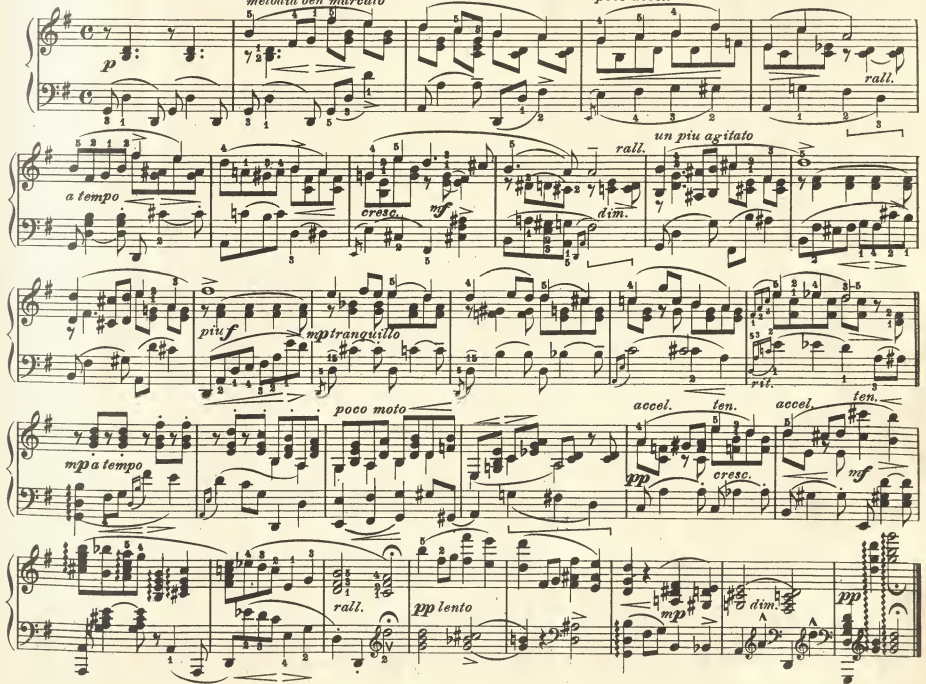




# ROSE GLOW

## SONG WITHOUT WORDS

F. P. ATHERTON Op. 224

Mod^to non troppo M. M. ♩=69



# FEATHERED SONGSTERS

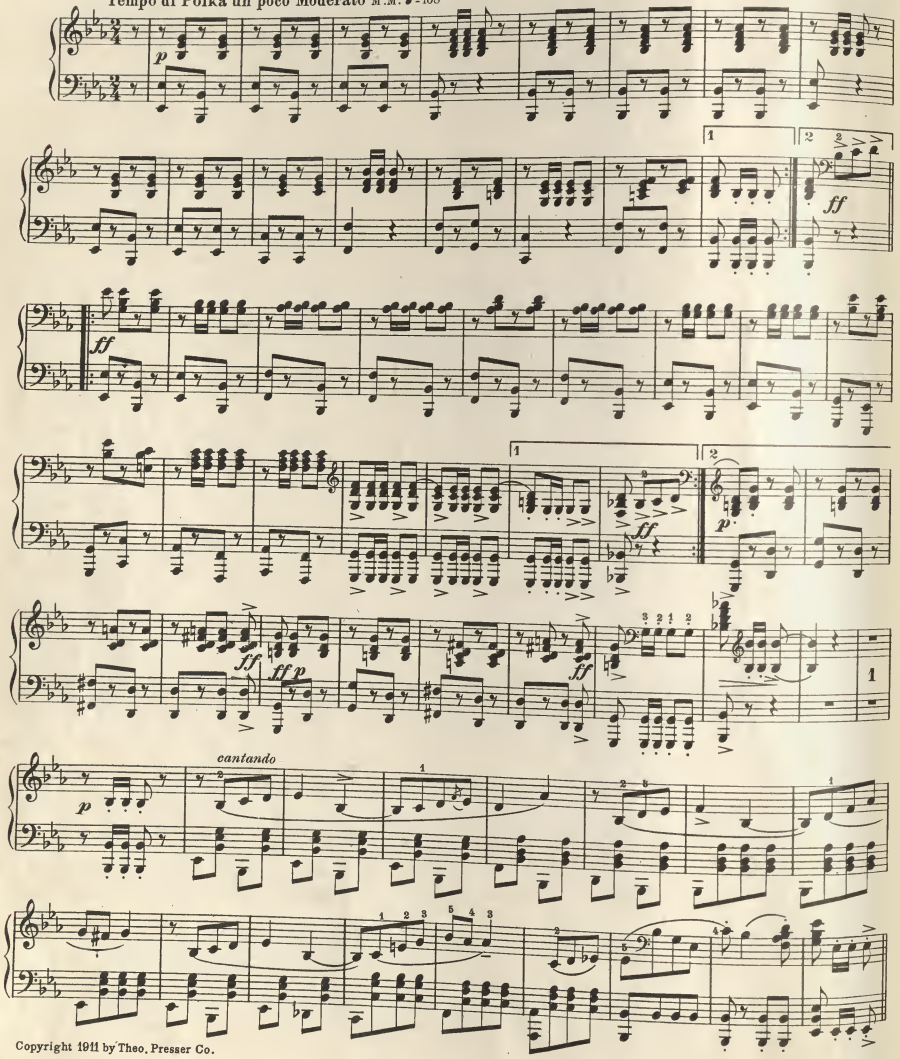
## DUO DE FAUVETTES

Caprice Polka

SECONDO

A. D'HAENENS

Tempo di Polka un poco Moderato M.M. ♩=108








# FEATHERED SONGSTERS

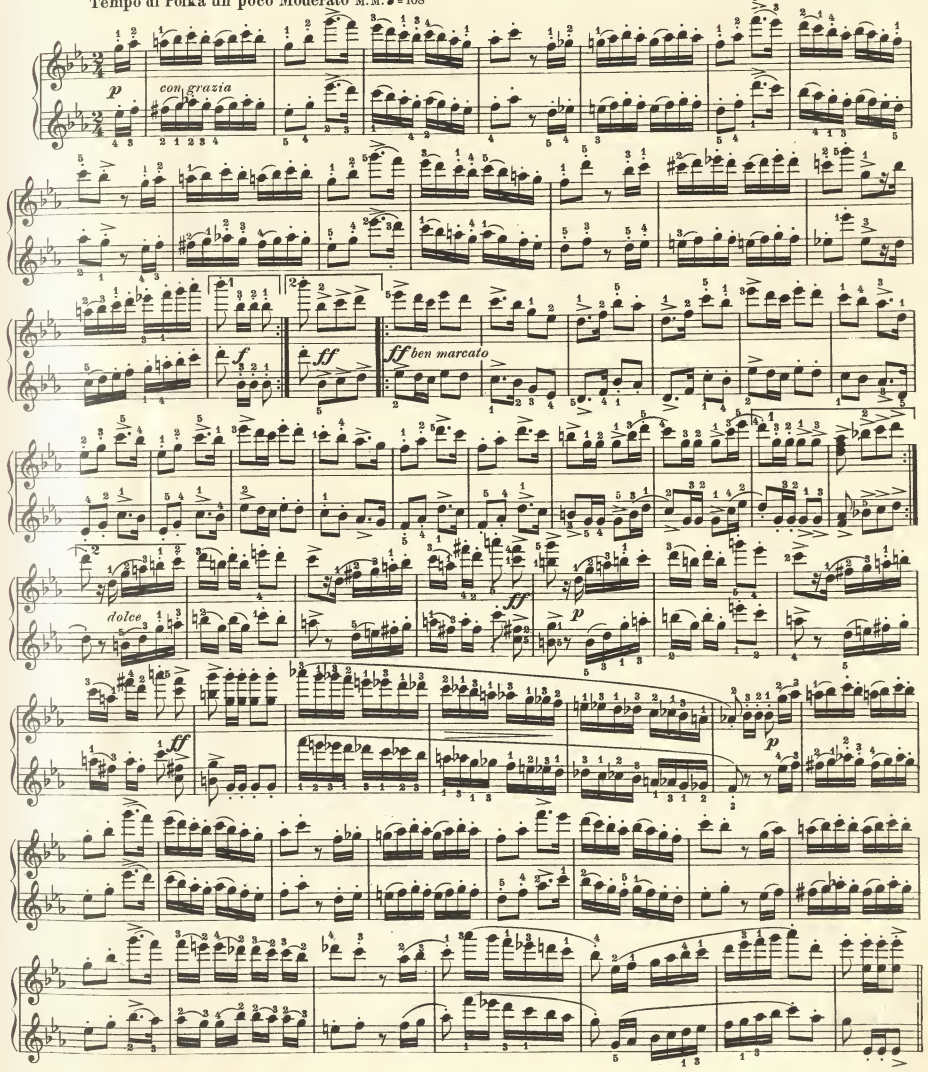
## DUO DE FAUVETTES

Caprice Polka

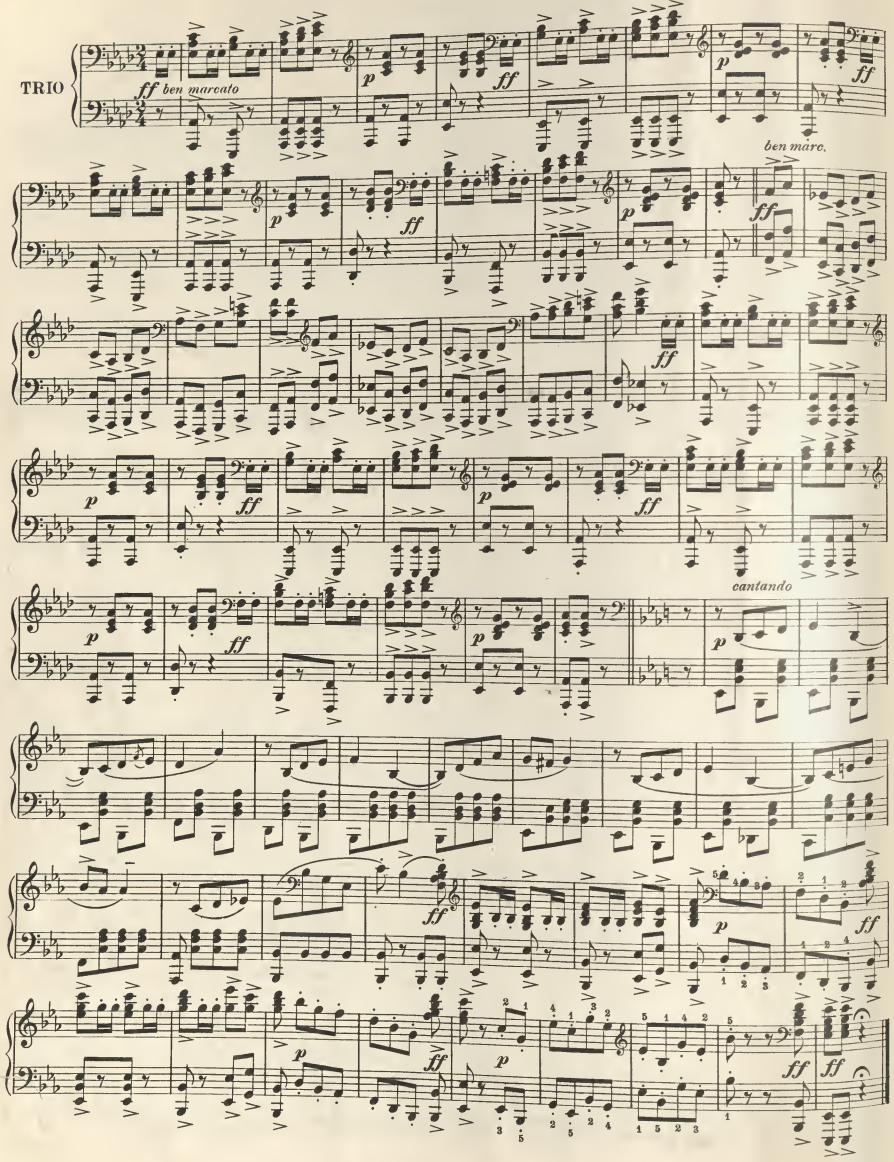
PRIMO

A. D'HAENENS

Tempo di Polka un poco Moderato M.M. ♩=108

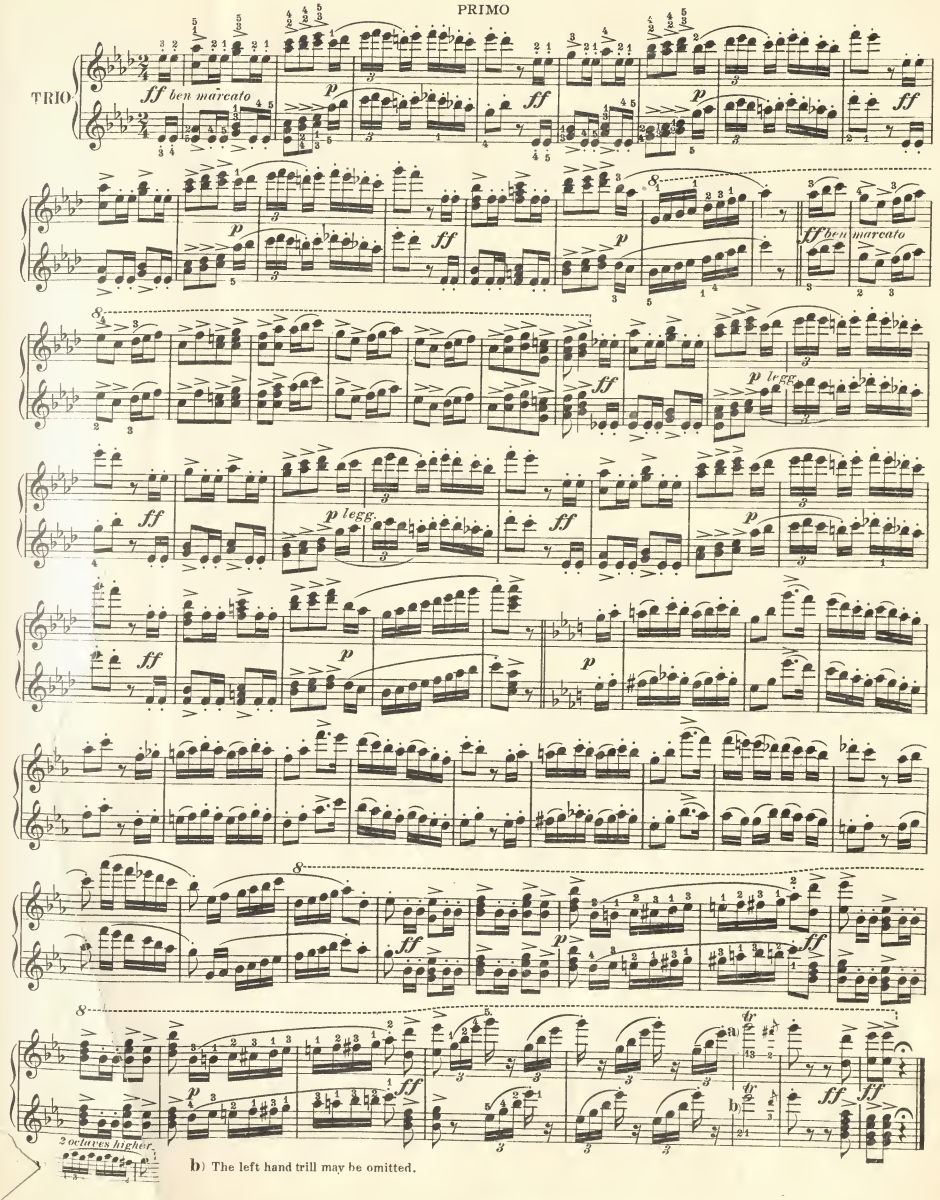


SECONDO





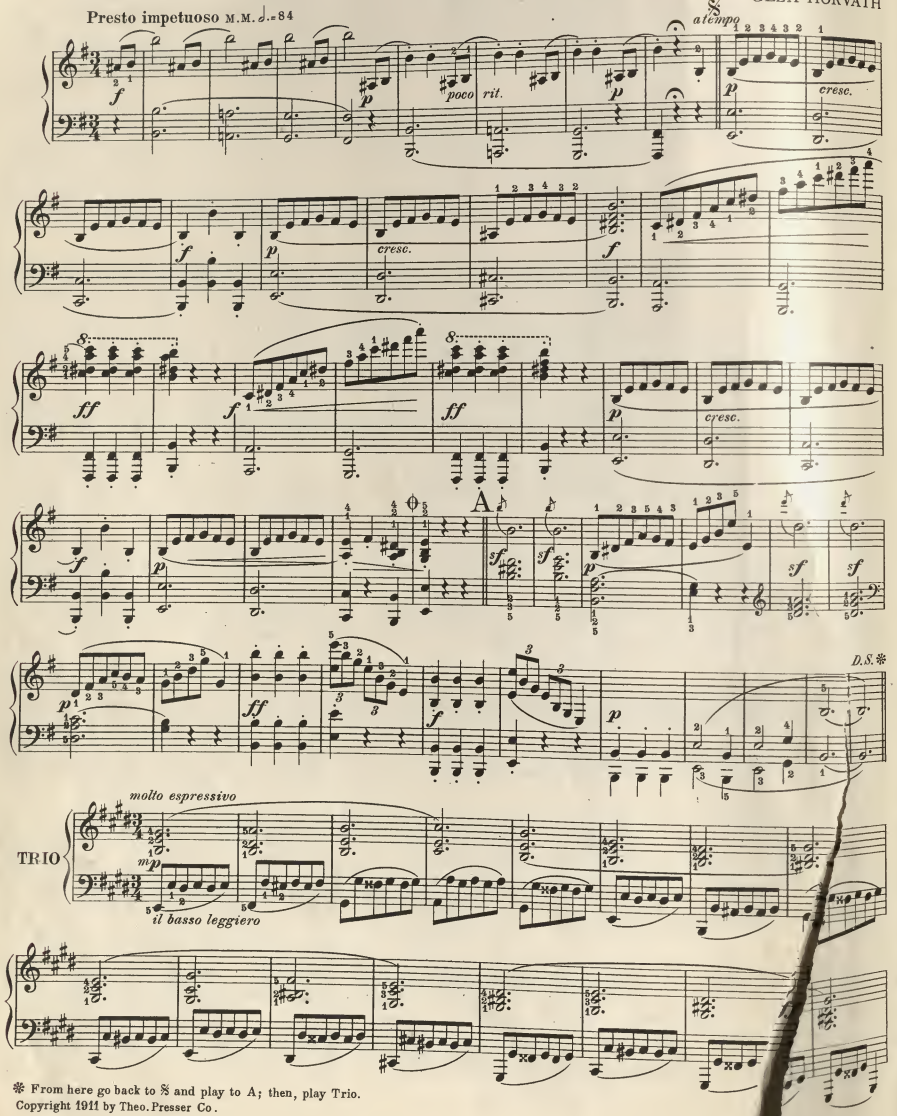

PRIMO




b) The left hand trill may be omitted.

# ETUDE-NOVELETTE

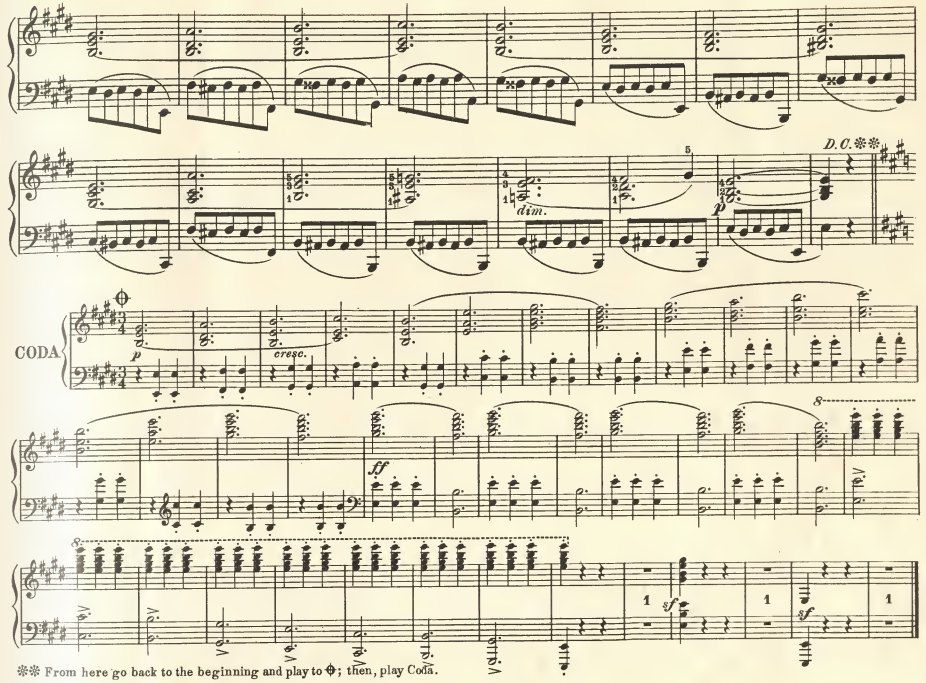
GÉZA HORVÁTH




* From here go back to 𝄋 and play to A; then, play Trio.



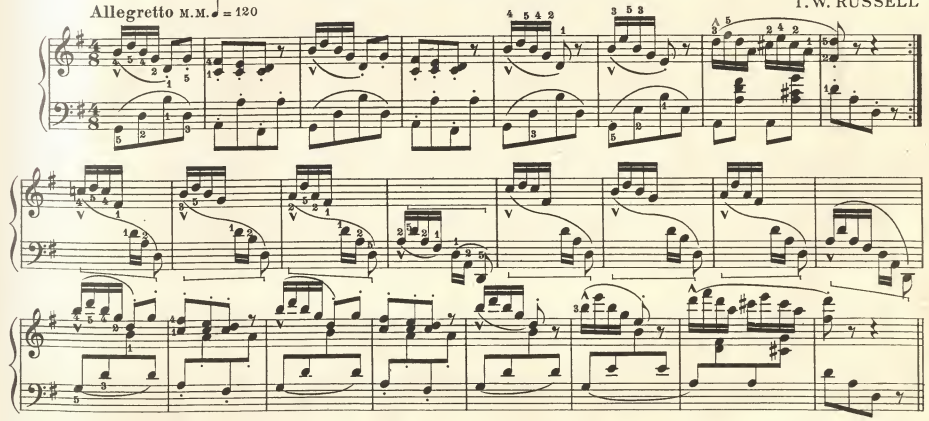


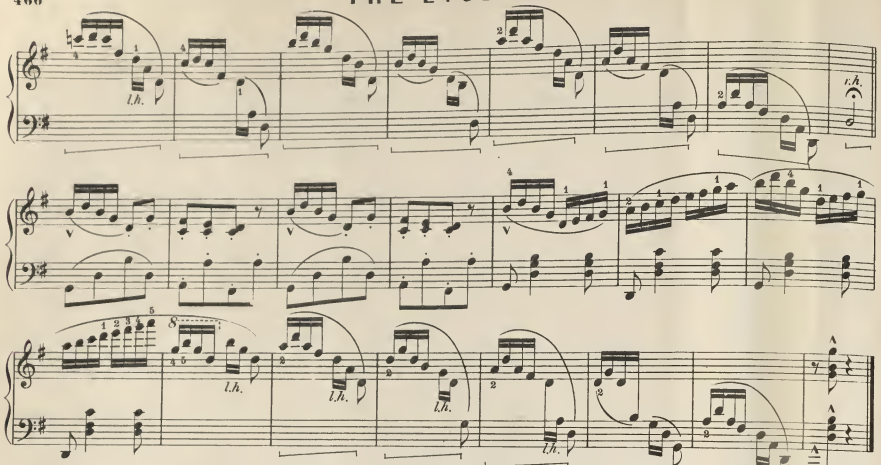



** From here go back to the beginning and play to ⊕; then, play Coda.

# BUTTERFLIES

I.W. RUSSELL



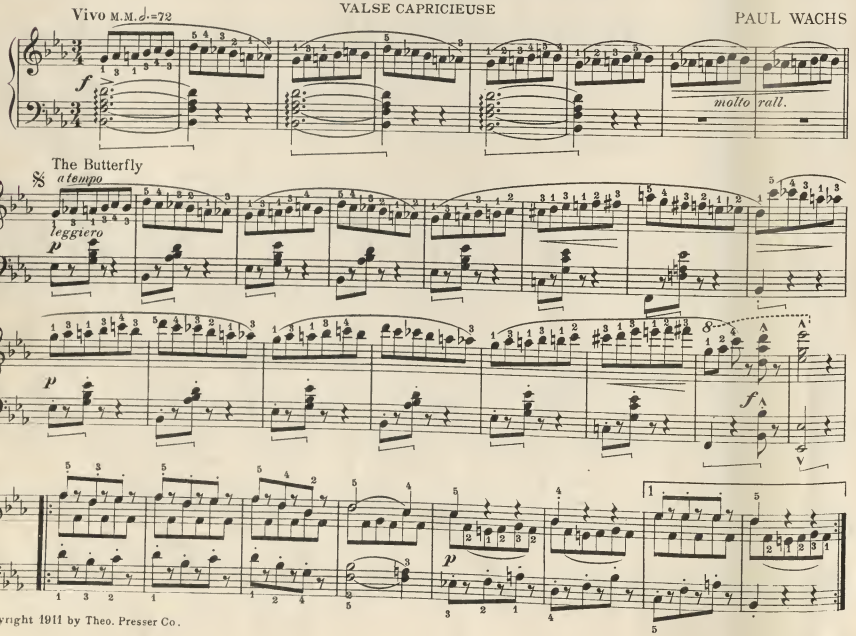


# ROSE AND BUTTERFLY

ROSE ET PAPILLON

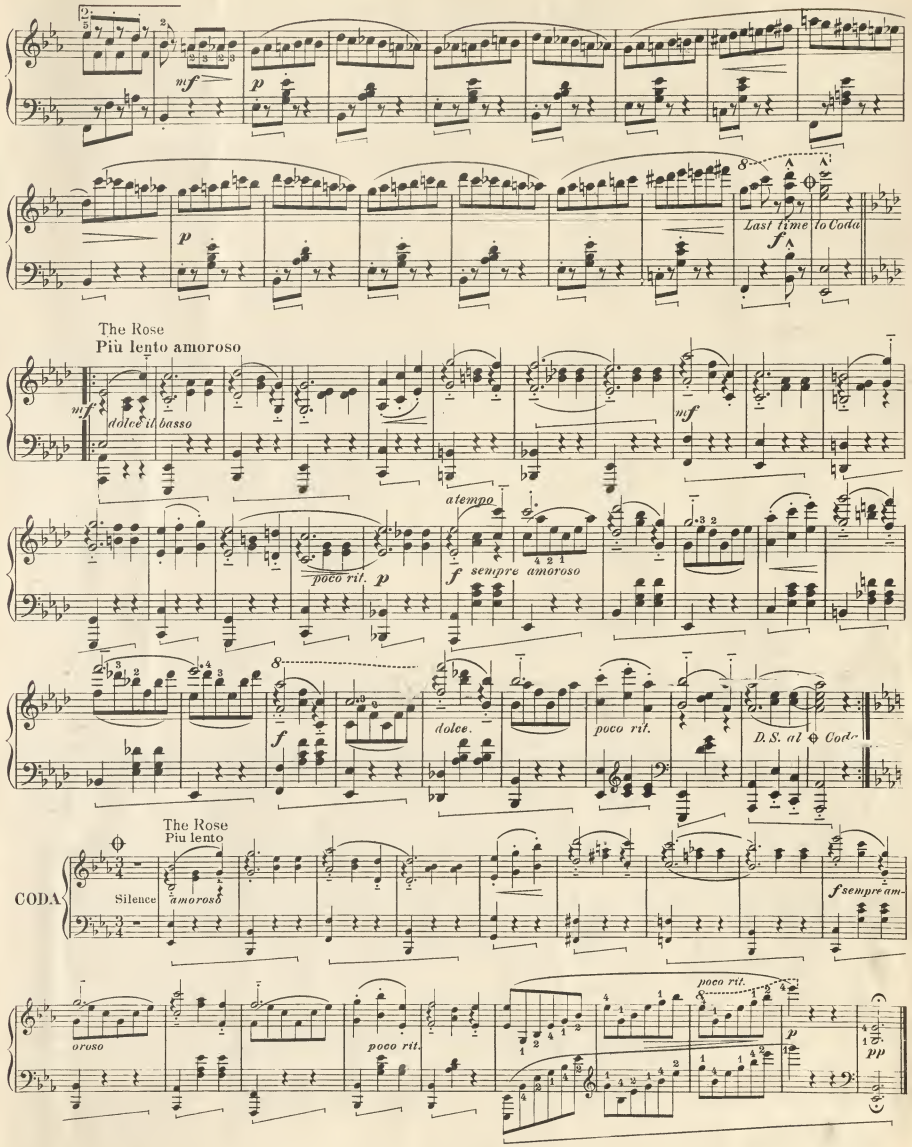
VALSE CAPRICIEUSE

PAUL WACHS





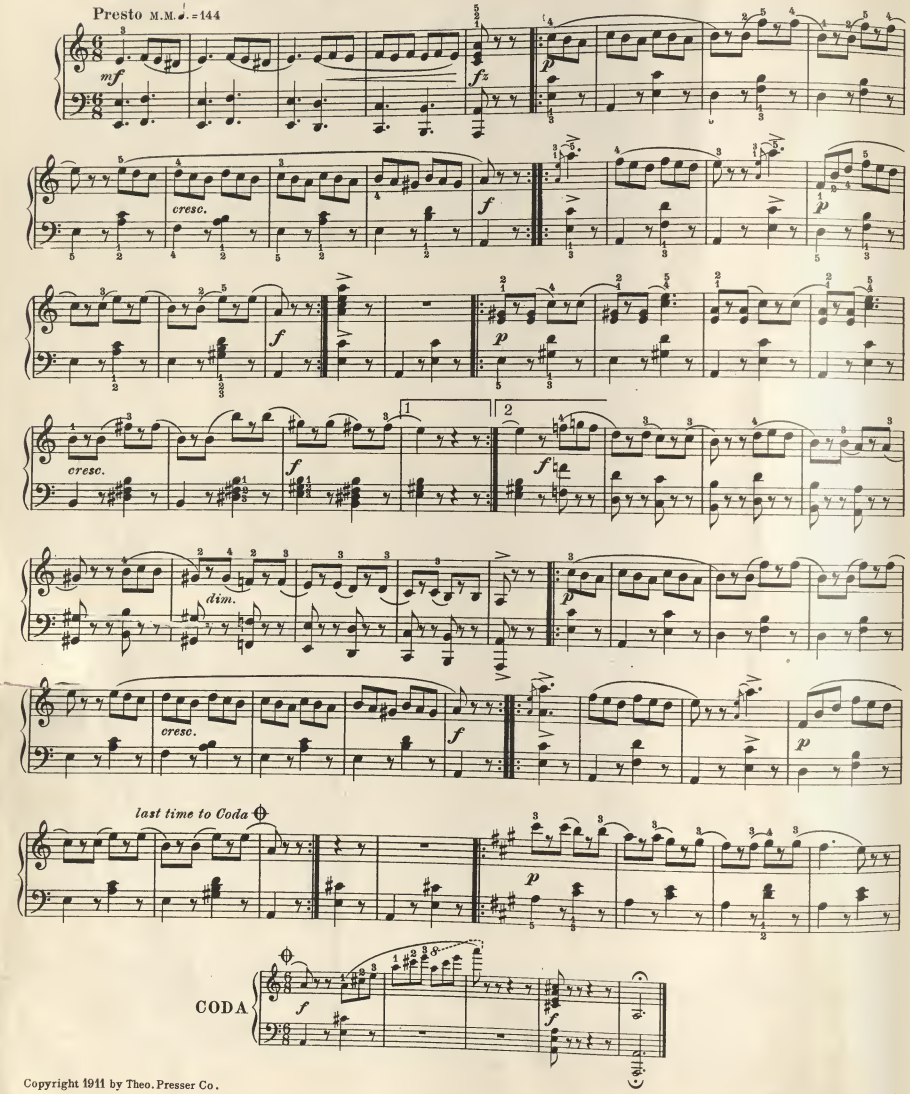


# IMPS AT PLAY

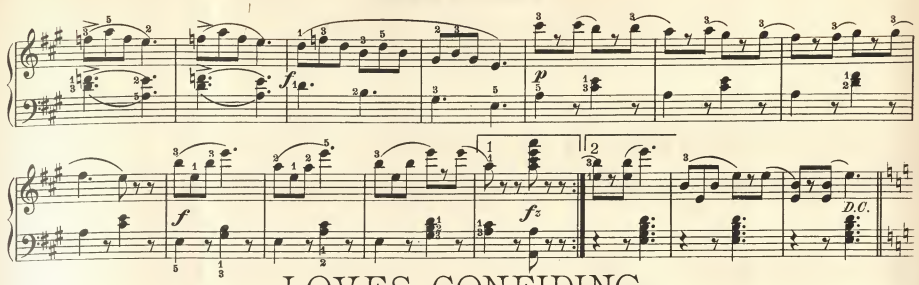
## CAPRICE

ALFRED PAULSEN





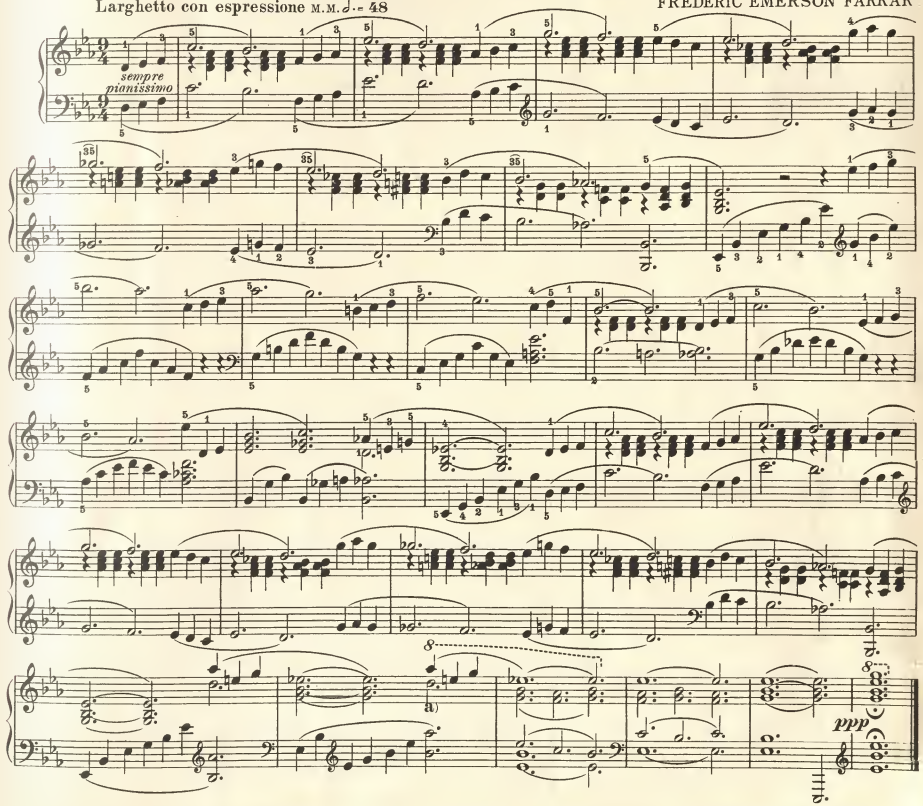



# LOVES CONFIDING

## WEDDING MUSIC FOR PIANO OR ORGAN ✻

FREDERIC EMERSON FARRAR



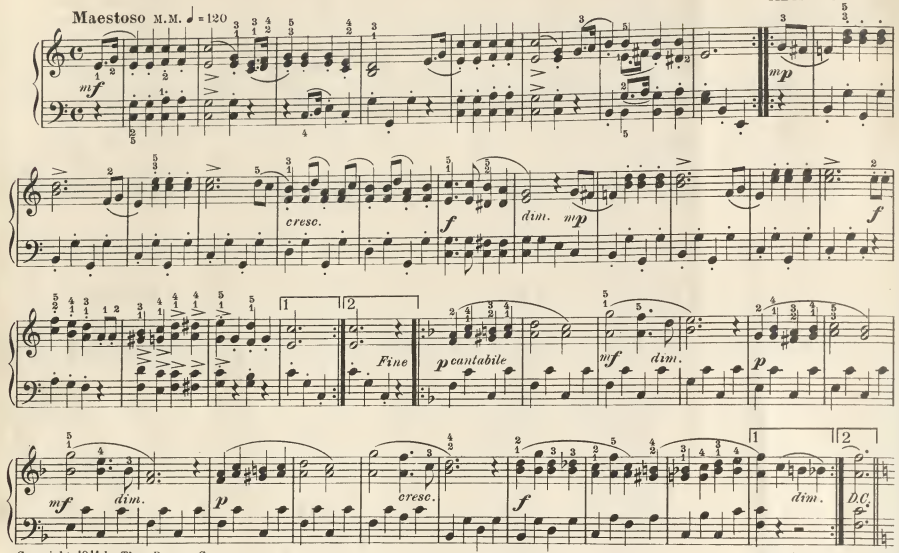

✻ This piece will prove an effective organ number (without pedals) to be played very softly during wedding ceremonies, using one or two delicate stops.

a) On a cabinet organ this final passage will be played an octave lower.

# IN RYTHMIC STEP

MARCH

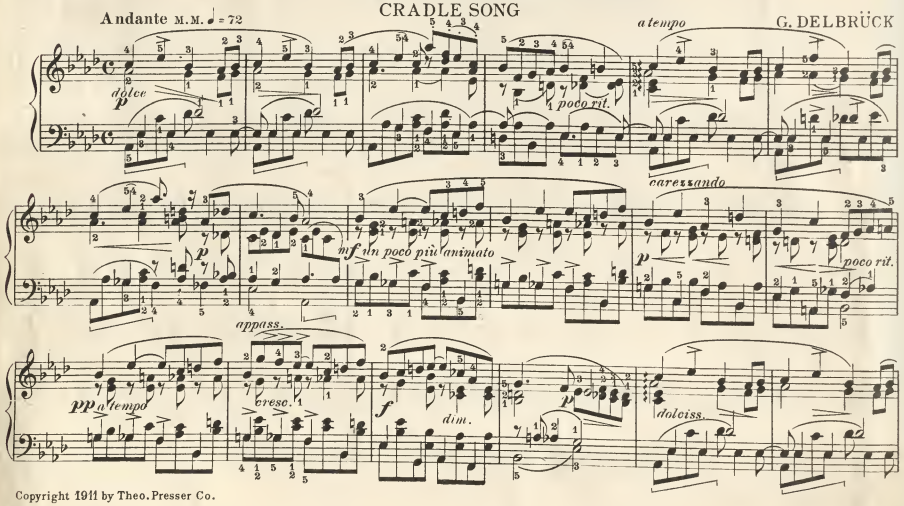
ADAM GEIBEL





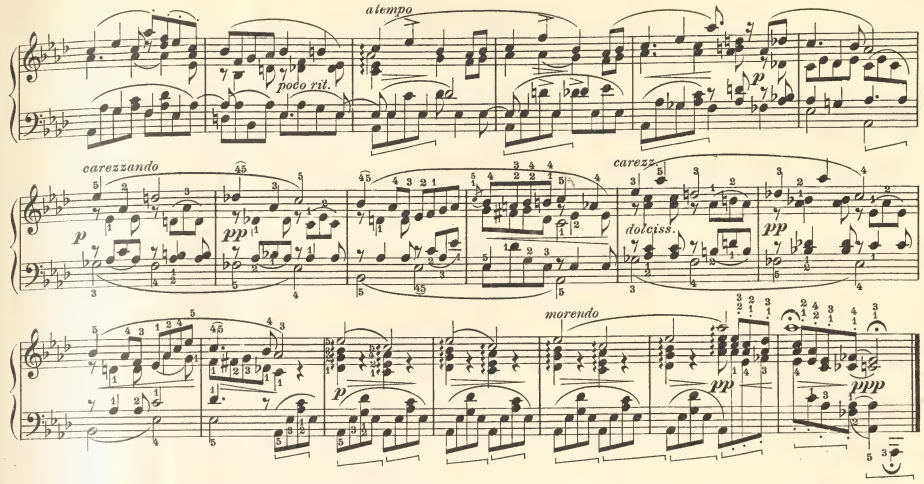

# BERCEUSE

CRADLE SONG







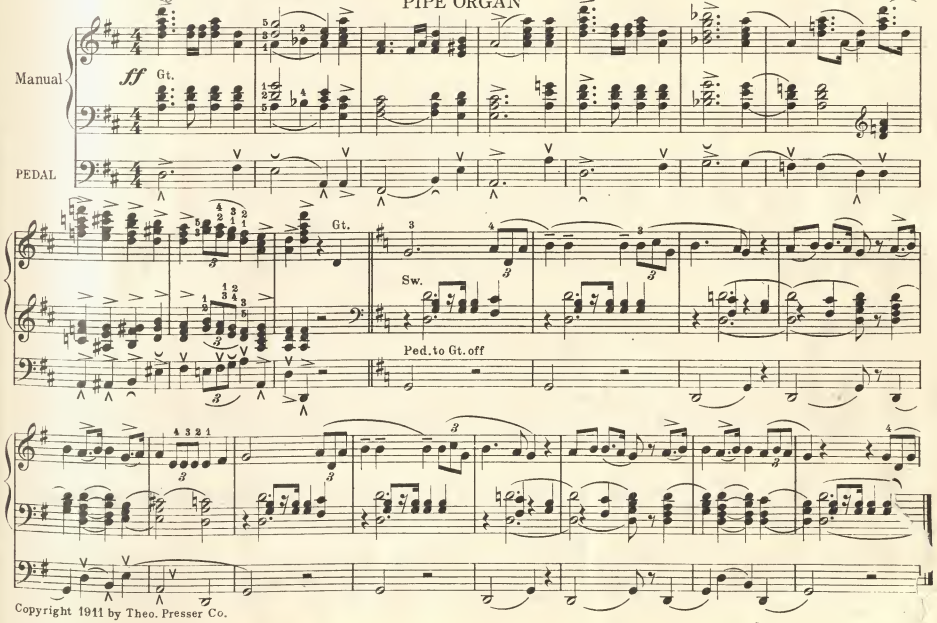

# TRIUMPHAL MARCH

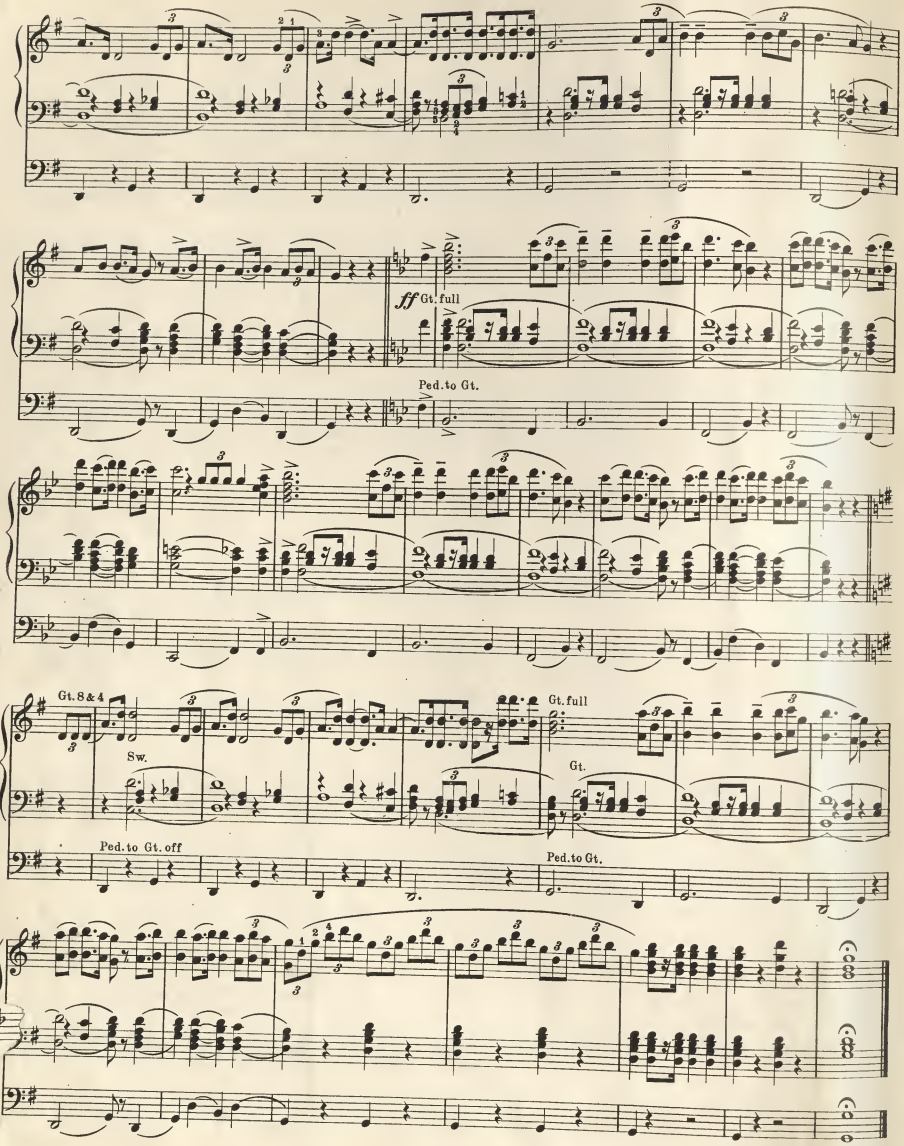
from "AIDA"

PIPE ORGAN

G. VERDI

Registration (Gt. Full to Prin. (Sw. Coup.) Sw. Full Ped. 16′ Coup. to (Gt. and Sw.)







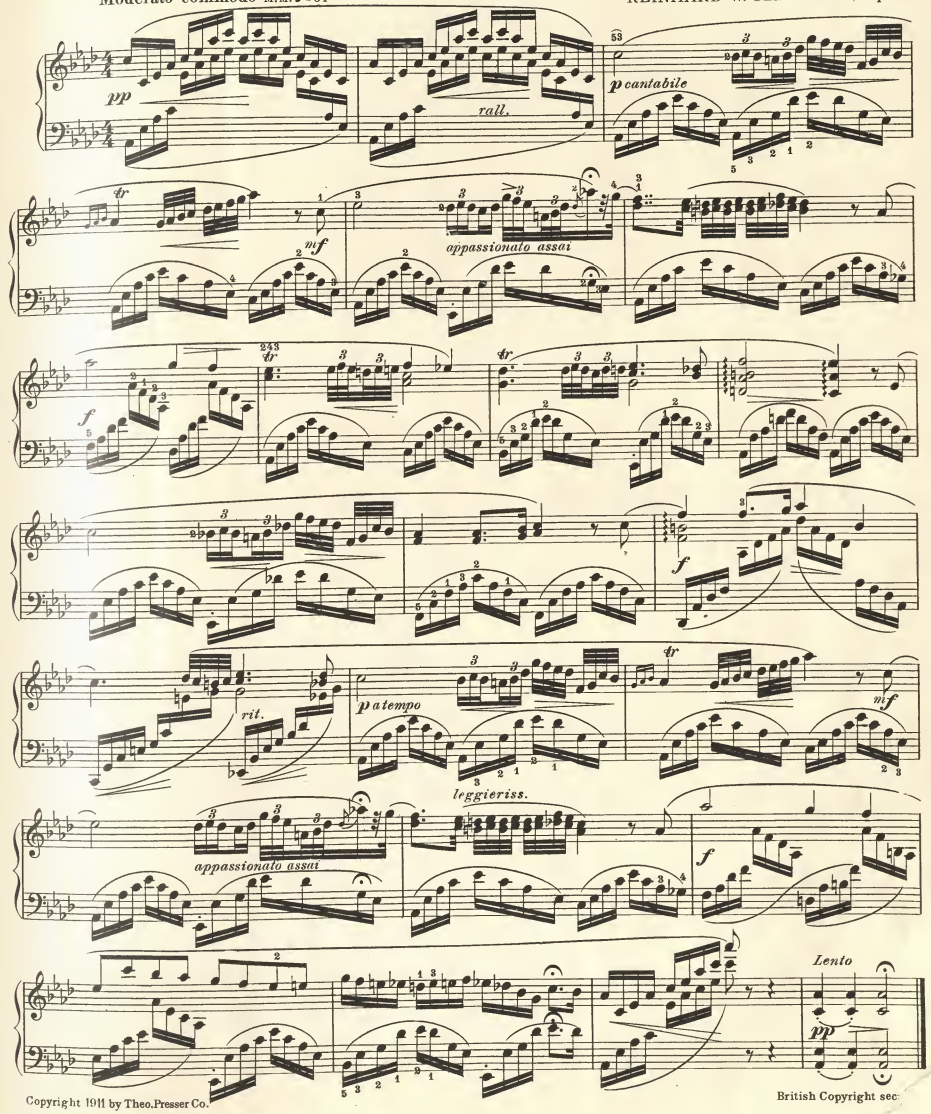



# NOCTURNE

from FANTASIE IMPROMPTU

Moderato commodo M.M. ♩= 54

REINHARD W. GEBHARDT, Op. 45



# VALSE VENITIENNE

Grazioso M.M. ♩=168

LEON RINGUET, Op. 41

VIOLIN

PIANO

a tempo

rit.

poco animato

Fine

D.C.*

* From here go to the beginning and play to Fine; then play Trio.





TRIO

con delicatezza

Fine of Trio

D.C. Trio

* After D.C. of Trio repeat the Valse, ending at Fine.

# LIFE'S GOLDEN MORN

CLAUDE LYTTLETON

HARTWELL JONES

*Andante con molto espressivo*

*Delicato* *p* *legato*

I can hear their mer-ry laugh-ter, At the gold-en dawn of day, I can see their hap-py fac-es, As they rev-el in their play, Time, as yet, has touched their path way, With a hand so light and fair, Their's are thoughts and dreams of sun-shine, In a world with out a care. And at noon I hear them sing-ing, For the sun is smil-ing down, He is look-ing at his chil-dren, As he

*sost.* *poco rall.* *colla voce*





decks them with his crown. Nought can dim their hour of bright-ness, Nought may start the sadden-ing tear, For he loves them all so dear-ly, Nought shall hurt while he is near. But at ev-en tide, when star beams of the night are shin-ing bright, There's a si-lence, deep and lone-ly, I have kissed them, "Sweet good-night." But I know that the morn will a-wa-ken, As glori-ous as e'er be-fore, And the songs of the children re-ech-o for ev-er and ev-er more, And the songs of the chil-dren re-ech-o for ev-er and ev-er more.

*rall.* *sost.* *rall.* *a tempo* *poco rall.* *pp* *slowly* *p sost.* *pp* *molto rall.* *ppp* *very slowly* *Con maesta* *allargando* *colla voce*

# BE MY LOVE, MY LADY

MARK GORDON INGRAM

J. P. LUDEBUEHL

**Allegro moderato**

*mf giojoso*

1 Blithe my heart, and bur - den - less As the lark a - wing,
2 Sweet when first these eyes of mine Met thine own so deep,

*f* *mf giojoso*

*p espressivo*

When the dais - ies, sweet and gay, O - pen in the spring. Brok - en is the spell to - day,
La - tent life, in glad sur-prise, Seem'd as waked from sleep; Then thy voice, dear, to thine eyes

*p espressivo*

*con ismania* *meno*

Rank my wound is prov - ing, Hearts will yield to lov - li - ness And the boo - ty's lov - ing.
Lent it's in - can - ta - tion, Be - ing thrill'd to joy di - vine, Danc'd with in - spi - ra - tion.

*con ismania* *meno*

*f giojoso* *p* *f* *p rit.*

Be my love, my la-dy, Be my la - dy love. Ten-der tho'ts the vi'-let brings, Ten-der words the dove.
Be my love, my la-dy, Be my la - dy love. Ten-der tho'ts the vi'-let brings, Ten-der words the dove.

*f giojoso* *p* *f* *p rit.*

1 2 *f con moto* *p*

Love can press no rea-son, On - ly that I love.

*f con moto* *p*

*f con moto*





*f* *p* *mf con molto passione*

Just be-cause I love thee, Be my la-dy love. Dear, for thee my pas - sion glows, Thine I can-not know;

*f* *p* *mf con molto passione*

*p con disperazione*

Can I miss thy glance of love, All thy charms fore - go? Must my dreams all emp - ty prove?

*rit.* *p con disperazione*

Vain the hopes I cher - ish? Love un-fed the fierc - er grows, Till the al - tars per - ish!

*f con desiderio* *p* *f* *p*

Be my love, my la-dy, Be my la - dy love. Ten-der tho'ts the vi'-let brings, Ten-der words the dove;

*con siderio*

*f con moto* *p* *f* *p*

Love can press no rea-son, On - ly that I love. Just be-cause I love thee, Be my love, my love!

*f con moto*

*Ped.*

*con moto* *rit.*

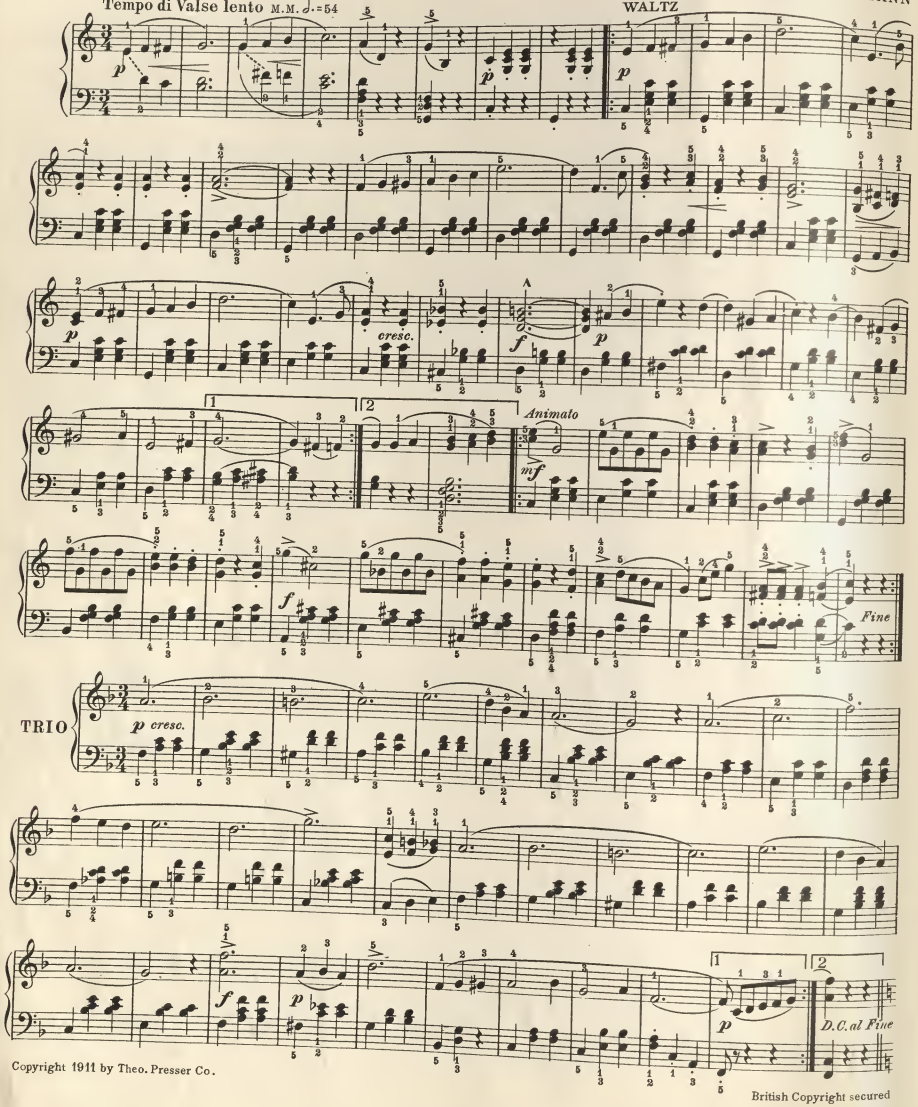
# UNDER THE ORANGE BLOSSOMS

## WALTZ

H. ENGELMANN

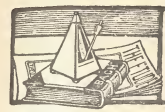
INTRO.

Tempo di Valse lento M.M. ♩.=54







# THE TEACHERS' ROUND TABLE

Conducted by N. J. COREY

### TEACHING SMALL CHILDREN.

"I receive so much good each month from this department, I will ask your advice in regard to teaching young children.

"1. Should the hand be placed in proper position and technical exercises given before any other work?

"2. Should this be done at the piano or at the table?

"3. In what way can I hold their interest? They start out all right, but after a few weeks they lose interest and want to stop their lessons.

"4. Is there a good book I can procure which will instruct me how to teach them?

"5. Could you give me some table of advancement as to where the average child should stand in study at the different periods of first, second, third, sixth and twelfth months? The first month having two lessons a week with thirty minutes' practice each day, then one lesson a week with one hour of practice daily."

"Please explain why the bass is called the 'F clef' and the treble 'G clef.'

"7. Should this be explained to pupils?"

In answer to your first two questions I would say that certainly children should begin to hold their hands in correct position from the very start. The first work would better be done upon a table. The longer time children can be induced to work at their hands and fingers upon a table the better; that is, within reasonable limits. In unenlightened communities it is, of course, difficult to induce parents to consent to such work for long. They are more likely to expect big results months before they can be reasonably looked for. Naturally, technical exercises would come first; but with very small children, as soon as the work is taken to the piano there should be a preponderance of little pieces. None of the faculties of little tots are developed, and they must, therefore, be taught by easy stages. More can be accomplished with a small child by means of a simple first-grade piece of a few measures which the child learns by heart and works at correct motions after it is committed to memory. Then is the time when the teacher should spend much time on drill. When the pupil is learning the piece the attention is too much absorbed in acquiring the notes to be able to look after finger motions. Furthermore, very small children have not the strength in their tiny fingers to play the heavy actions of modern pianos without some help from farther back in the hands. Therefore, pure finger action may have to be deferred for a time, or modified until the pupil grows older. Small violins are made for small fingers. It would be a good thing if small pianos with extremely light actions could be made for the little ones who wish to learn to play.

3. By following the advice that you will find in the foregoing. Do not try to hold such little people down to fixed rules and manner. Lead them into necessary technic by slow degrees.

4. Yes, procure a copy of *Musical Kindergarten Method*, by Batcheller and Landon; it will help you very greatly. *Musical Picture Book*, by Octavia Hudson, will also provide you with material for little folks.

5. It would be impossible to give a categorical answer to this, as pupils vary so greatly in individual talent. Small children, however, as an average, will not do much more than finish the first grade during the first year. Larger ones may progress well into the second grade, and exceptionally talented ones may finish it.

6. F and G are modifications of those letters respectively in the treble and bass clefs. Originally, when these letters were drawn on the staff, their terminating strokes indicated the letter names on their clefs. They have, in modern times, become fixed. You will notice two dots by the side of the F clef sign enclosing the fourth line. This indicates that the fourth line is the letter F. Notice also how the termination of the treble clef sign curls around the G line.

7. All matters of this kind should be explained to pupils sooner or later.

### ARPEGGIOS.

The following interesting and valuable letter was suggested by the article on Arpeggios in the April ROUND TABLE, and will be helpful to many readers of this department:

"The fingering and proper rendering of arpeggios is of interest to all instructors and players because of the essential position they occupy in modern composition. No form of passage work is more beautiful. Nevertheless, the continuity of legato demanded by it is often marred by an awkward passage of the thumb. When played slowly this common defect is not so noticeable, but, as the tempo increases, the smooth passing of the thumb becomes extremely difficult. For example, in such passages as are found in the *Chopin Ballade, Op. 23*, Saint-Saëns' *Fifth Concerto*, and especially the *L'istesso tempo* in the third variation of Beethoven's *Sonata, Op. 111*.

"I have given much study and thought to overcoming this technical difficulty, and believe I am succeeding very well with the following method for temporary practice. I use the three inversions of the tonic chord key of C at first, but instead of the ordinary fingering I use the fingers 1, 2, 3, 5 or 1, 2, 4, 5, according to the inversion, letting the thumb pass under the fifth instead of the third or fourth, and letting the fifth pass over in descending.

"I imagine I hear some one say, 'Oh, how extremely awkward!' Yes, I will admit that it is awkward for a time. I would not, however, recommend this for use in all cases, but by practicing it in all major and minor arpeggios it proves a most excellent exercise for finger dexterity, strengthening the fifth finger and making the passage of the thumb extremely easy. After I have the position corrected so that the palms tilt slightly upward at extreme sides, thus lending freedom to the movement of the hands, so that the elbows do not bow out and the motion is centered at the wrist. I then begin very, very slowly to take the arpeggios up in rhythmic order, until many notes to a beat have been mastered.

"This year I am tutoring two advanced pupils. One of them, a young man, exclaimed, 'Fingering arpeggios in that manner is an impossibility!' As a result of this practice, however, the legato passage of the thumb after the fourth finger in the most difficult arpeggios is becoming like play. There are also many passages in which the fingering is close in which he passes the thumb under the fifth with exceptional ease. This practice has improved his entire hand and arm position.

"The other student said, 'This is very difficult to practice correctly at first, but how simple it makes the gaining of a perfect legato of the thumb under the third or fourth finger?'

N. W. D."

### TO INTEREST CHILDREN.

"I have a pupil in the third grade who lacks interest. How can I arouse her interest? A. M."

In the first place, try treating her as a companion more than as a pupil. Also try conversing about all sorts of things in which she is interested for an occasional moment or two, afterwards leading her attention back to the lesson. This often has a tendency to freshen the interest. Do not give her too many technical exercises, but let them be few and directly to the point. Treat etudes in the same manner; if they are long, not more than a half of one at a time. Procure a copy of E. B. Perry's new book, entitled *Standard Teaching Pieces*, with descriptive analysis. This will give you poetic descriptions of many pieces you will desire to use, many of them in the third grade. No music is given in this book, however, only the descriptions. By selecting some of these pieces for your pupils, preparing the descriptions in advance, you can arouse the interest of pupils by relating them at the lessons. Procure also *Standard Practice Slips*, and let pupils take pride in making a good showing on them for the end of the term. Letting pupils prepare pieces for an occasion is also a great help. Herein lies the value of pupils' recitals. Knowing that they are preparing something to play in public, or even before the members of their own class, will prove a very great incentive.

### CZERNY AND DUVERNOY.

"What work of Czerny should follow his Opus 636? Also, what should follow Duvernoy's *School of Mechanism*?

T. J."

Both of the foregoing works are of approximately the same grade of difficulty, and therefore either one may be used as a preparation for Czerny's *School of Velocity, Op. 299*. Many teachers prefer to use the Liebling *Selected Czerny Studies*, which contains a graded course selected to meet the average need for velocity study. This is, however, entirely a matter of individual preference.

### TECHNICAL POINTS.

"1. Is it wrong to finger the chromatic scale, 1, 2, 1, 2, 3, 1, 2, etc., beginning on C ascending right hand, and the reverse for the left hand?

"2. Should one sit directly in front of one line C (middle C) or E at the piano? The position at the reed organ would depend on the placing of the pedals, would it not?

"3. In the names of the degrees of the scale, why does sub-mediant come above instead of below mediant, as the name implies?

"4. In harmony, what is meant by unison in this definition:

"'Avoid consecutive fifths, octaves or unisons between the same voices?'

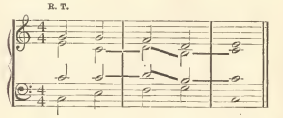
K. G."

1. It is far better to finger the chromatic scale so that the third finger will come on the black keys throughout. With this rule it is impossible to mistake the fingering. There are other fingerings given in various technical manuals, but it is not advisable to give them to elementary pupils; nor, indeed, to any except those who expect to become players of the most advanced order.

2. Most pianos are so arranged that one's position comes directly in front of E. The pedals of a reed organ should permit the same position.

3. You mistake the implication in the word sub-mediant. The mediant is in reality the super-mediant, or third over the tonic. The sub-mediant is the third under the tonic. Sub-dominant does not mean under the dominant, but the under dominant, or a fifth below the tonic, the same as dominant is really super-dominant, or fifth above the tonic. The mediant is midway between the tonic and the dominant, counting upwards. The sub-mediant is midway between the tonic and the sub-dominant, counting downwards.

4. Consecutive unison simply means two voices consecutively upon the same tones. For example, if you should write the alto and tenor as follows you would have consecutive unisons, or in reality only one part.




In all chords except the first of this example note that the inner voices (alto and tenor) sound the same notes—*c, d, b, c*.

The same would be true of the same conflict between any two voices, as soprano and alto or tenor and bass.

### TREBLE AND BASS.

The following letter is from far-away New Zealand, and therefore is of peculiar interest as an example of the far-reaching influence of THE ETUDE. There is scarcely a civilized country in the world that does not have its subscribers to THE ETUDE:

"In your ROUND TABLE Talks I have seen the question coming up several times as to the advisability of teaching the treble and bass clefs at the same time. Some years ago my attention was called to Mrs. Curwen's *Child Pianist*, in which the eleven lines of the Great Staff are taught as a foundation. Following this the two clefs are taught. Pupils are not required to learn the names of the spaces by heart, but simply to find them in their connection with the lines. I have found this process of such great benefit to myself that I should like to recommend it to other teachers. I do not use the *Child Pianist* exclusively, but find it valuable for reference in the early numbers. I believe that teachers who have much elementary teaching will find it a valuable work to read, as it will give them many good ideas to apply in their own work. My own work lies chiefly at a boys' preparatory school, which has given me a great deal of experience with beginners, else perhaps I should not have ventured to write on the subject. With very many thanks for your valuable hints given at the ROUND TABLE, I remain,

"Yours very truly,

I. J. K."

Those teaching elementary pupils in this country will always find it of great assistance to draw the Great Staff with a pencil at the start, showing how the letters read up from the bottom. It can thus be shown how middle *C* comes on the middle line. Erasing this line the two clefs will then clearly appear, middle *C* being indicated on an added line, whether it be in the bass or treble. It can be pointed out how much clearer to read the staff appears with the open space, and also how the space is widened still more in order to add to the clearness. It is also an excellent idea to compute the letters from the adjacent line.

## THE THREE "I'S."

BY CHARLES E. WATT.

To the "three R's" of ancient fame must now be added the three I's of Ellen Terry.

When this actress was asked recently to tell in a word the secret of her great successes on the stage, she said, "Intelligence, Industry and Imagination, but by far the greatest of these is Imagination."

### Intelligence.

The playing of piano music in such a way as to rivet attention is not so vastly different a thing from presenting a part on the stage, as one might think just at first—and the words of Miss Terry express clearly what has been in many minds for a long time in regard to piano playing. Intelligence is a god incarnate, the kind of music intelligence which comes a gift of Nature and the kind that is attained through long continued research. The first is the spontaneous kind, and to it may safely be entrusted the questions that have to do with inspiration and emotion. The second kind of intelligence is equally fine in its manifestations, and has an advantage over the first variety, it can be substituted for the nature gift and in every case it must be associated with it, else the other becomes ermitic and non-effective. Industry has been lauded to the skies in prose and poetry—principally however, in prose, and it has been proven often enough that there is practically nothing, at least of a materialistic nature that cannot be accomplished by industry. Even piano technic, than which no more difficult thing is existent in the world can be imposed on almost any hand, arm and finger by unfailing industry.

### Imagination.

But Imagination! Truly "The greatest of these is Imagination." The emotional appeal in music waits upon the imagination! The vital part of every composition depends upon it and the interpretation cannot even be guessed at until the imagination is put into play. Said a young woman pianist to me—a pianist whose rank is easily in the artist class: "Whatever of fine work I may have done, whatever of appeal to the public my playing has made, all this I owe to my vivid imagination—for, since I was a child I have *pictured things* in my music, and even the dryest of technical exercises always says some word or phrase incessantly to me, and until any phrase attains in my mind its meaning, and I have a *picture* that belongs with it—till then, I cannot play it." Every great conductor and every great artist is imaginative, and equally is it true every great composition is pregnant with imagination. Is there, then, a practical side to the question and can we deal even remotely with the development of the faculty, or must we say that Nature, and she only supplies the gift and attends its culture? Undoubtedly, there are some minds almost devoid of the quality of imagination and it is seriously to be doubted if these can ever interpret music in an appealing way. But many others have some traces of the gift and still others have a fair quantity and still lack the abundance which makes for intense vitality in the public work. Can such as these two classes cultivate the faculty? Assuredly, yes, and the only question is one of choice of means and persistence in their application.

Curiously indeed are the arts correlated, there is "form" and "method" in every art. Music has "color" and painting has "tone," while emotionality is an attribute of all of them. It follows then, that a study of all arts will develop imagination in the one art most wholly chosen for exploitation. The observing of shading and tones in painting will suggest similar artistic treatment of music, and the same thing is true with all other manifestations of art.

### The Drama.

Drama is so potential in its influence that its value as an awakener of the imagination cannot be overestimated. Attend the theatre all you can consistently, and be careful to choose plays of romantic and esthetic import. Watch the gradual building up of the great scenes, the climax and the catastrophe, notice the application of stress and accent—and, above all, watch the utter impressiveness of repose. Put these things in your piano playing, if you can—and see the results! Let your choice of reading matter be stimulative to the imagination also, poetry and romance well chosen and well considered will reflect in meaning full piano interpretation. As a teacher it is your duty to encourage the growth of imagination in your pupils, and to avoid for them that hardness of thought which comes from an implanted impression that technic is the one god worthy of worship.

## "WHAT IS TALENT?"

BY C. M. MAC FALL.

**Musical Conditions.**

When we come to reflect upon the number of Americans who are engaged in the study of music, not only at home, but also abroad, and following our reflection, find that so few of them ever rise to more than national fame, and a very small number even to a reputation beyond the confines of their own locality, we are wont to ask ourselves, why are the Americans continually bringing up the rear in the world's march of music. Is it because the American's mind is not as susceptible to music in the same degree as the mind of a Pole, a Russian, or a Hungarian? Is it because the American has less natural technic and conception than our foreign friends? Or is it for the want of study and practice, for the want of classical and competent instruction, or for the want of the musical atmosphere in which the students of foreign countries are permitted to grow?

Since the Americans have led the world in almost every other branch of learning outside of art, it would be the grossest error to say that there is anything insusceptible in the American mind where the practical assistance of progress in the scientific world is needed. It is the practical value of anything that appeals to the American, and not the artistic.

Philosophically speaking, like conditions produce like results. Ought not the converse of this be true? Great men are produced by great circumstances. When have the circumstances in America and Europe been alike? Necessity has made us a practical people. While Europe has gone on perfecting itself in art, the Americans have built a nation. Mozart was born twenty years previous to our Declaration of Independence, and died when our government was just two years old. Many of the masters, whose music is for those who need diversion, and the dreams of getting rich has ruined the prospects of many virtuosi in America.

**Talent Defined.**

Continuing the argument, the question arises, "Who should devote himself to the study of music?" This one says, those who are talented. That one, those who love music. The other one, those who are most intellectual. Then what is talent, what is love for music, what is intellect in music? In my opinion, the word talent is too often indiscriminately defined. Some say talented pupils are those who can play by ear. Others say pupils are talented when they show a great memory of indefinite capabilities. Mendelssohn says, "Talent is industry," and for many reasons I am inclined to believe the great master, after having observed how the people of his nationality studied.

The head of a large German family often philosophizes thusly: "Carl shall play the violin, Hans the 'cello, Marie the piano, Hermann the saxophone, Hugo the bass-viol, Hedwig the cornet, etc., etc.," and in the course of time there is an orchestra in the family, playing the classics, but whether there is the most artistic rendering of the selections, would best be left for the critic to decide. But at any rate, when the children appear in the family, the possibility of talent was unthought of and when each had mastered his own particular instrument assigned him by the father, and had played selections in public, the public indiscriminately called them talented children. Not for once supposing that it was through industry that the playing was made possible. That is the secret, if there be any secret of the German's fame in music. They simply have dug it out, and where we Americans leave off, is where the foreign students get their second breath.

**Lovers of Music.**

There are so many lovers of music and so few doers among them. The proud parent will say, "The baby is going to be the musician, he just loves to thump on the piano." The baby may love to cry for the moon, but that crying will never bring the moon to him. No more is the thumping a sign of talent in the baby, for any child loves a noise, be it upon anything never so hideous as a cracked cowbell. We find lovers of music everywhere in grown people and how glad we are too, because even though they play not at all, they are good listeners. Then comes the talent of the intellect. The most infallible sign upon which the parent can build hopes of his child's becoming a pianist, a singer, a teacher or an artist in any one of the many vocations in music.

**Prodigies.**

Once in a great while the child prodigies have come to the front, although Liszt always declared that he was no prodigy. As a rule our masters of music have been made from the intellectual talent, so to speak. It is said that Von Bülow possessed no "real talent" for music, but through his industry and intellectual study, accomplished what he did in music. This will account for his exactness in his playing which really amounted to a dissection of the selection. Beethoven's music may be said to be intellectual since he could not hear it in the sense that we hear his music. One of our greatest pianists of the intellect to-day is d'Albert whose playing is so analytical that the most difficult classics are made simple, and easy to conceive. Most of Liszt's pupils were what is usually called talented pupils and consequently were content to learn by imitation rather than by individual, concentrated study.

**Scales.**

Of the intellectual teacher we come now to speak more specifically. For many years it was thought that scale practice was not only the greatest aid in mastering technical difficulties, but also a means of leading to excellence in the art of playing upon most instruments. Scales for fingering, scales for velocity, scales for rhythm, scales for everything. Liszt is said to have practiced often two hours every morning. If this was necessary for him, what will the rest of us poor fellows do? In his day, everything was in the blasé style, until here came Schumann, a master of music not playing at all, no not even scales. Consequently, we find very few scale passages in his compositions.

When America is as old as Europe, shall we not have reason to believe that we shall have masters equally as great or perhaps greater than they have produced? We are too young yet, we have not lived long enough as a country, as a people, as a nation, to be producing masters in art nor interpreters of art, and we should be congratulating ourselves upon the distinguished artists of American birth, who, by their untiring efforts, have fanned the spark Divine until it has flamed up into some noble creations of art.

**Leschetizky.**

If we read the "Life of Leschetizky," by the Countess Potocka, we find him to be self-made man and a self-taught teacher. His teaching, after he heard Schulhof play, has been based on the intellectual in music. It was the consciousness and individuality of Schulhof's tone that made him say "that is the playing of the future." This was Leschetizky's most valuable lesson, so forthwith he commenced to study out means of accomplishing desired effects in piano study, whereby the world is greatly benefited by what they call "The Leschetizky Method," which he himself declares could be set down on a few pages, but that it would take volumes to explain its uses and advantages. Pupils of his are all intellectual performers. Therein is their talent, their technic and their conception.

Probably more people fail to achieve anything worth while in music from wasting time in indefinite "rambling" from one form of study to another than ever fail from lack of opportunity to succeed. The world is full of pianists who cannot play the piano, singers who cannot sing, and violinists whose efforts remind one of the wailing of a lost soul. The reason of this is more often desultory, careless practice and lack of "backbone" in study than bad teaching or personal deficiencies. Remember the words of Marcus Aurelius "Find time to be learning somewhat good, and give up being desultory."



## HOW MAY WE INTEREST OUR PUPILS?

BY JOHN W. HARDING.

When children come to the teacher it must never be forgotten that music is a beautiful art which even these children are capable of understanding to a degree, and of enjoying to the full. Children must be approached on the melodic side of music. They love melody, and, what is more, they cannot progress well or satisfactorily without it—nor should any teacher desire that they should. Exercises, it is true, are, as a rule, indispensable, but these must be given in the form of melodious studies. Technic must be sparingly administered, or prescribed in homeopathic doses, to be taken frequently, perhaps. I think the most difficult thing for a teacher of the young to decide is when to begin technic and how will it be best to introduce it. This is, I know, a problem to many teachers, for my writings regarding teaching of the young frequently bring me letters from teachers asking the question: "When do you advise me to begin teaching technic to children, and how is it best to set about it?" Many teachers of experience have solved this problem, each for himself. But to the conscientious young man or woman just starting in to teach it is a problem and sometimes a difficult one. It seems advisable, therefore, to touch upon this point in the present article.

### EXERCISES FOR BEGINNERS.

Insipid technical exercises (in the raw state) are not to my mind, fitted for children's use. For a beginning I would say give them scales and finger work skilfully mixed in with pleasing melodious little studies. The position of hand and fingers, and the use of these, must be pointed out very gradually and carefully and only when a wrong position or movement is observed. Many children naturally hold their hands and fingers well, and use them gracefully and (almost) skilfully. It is advisable, very often, rather showing them the proper height for seat and proper distance from piano, and also how they may feel when these are correct or incorrect), not to use the least finger training until you have discovered how much technic they possess naturally. The teacher's duty is to supply that which is lacking and to begin in due time to strengthen the fingers, and to supple, as the case may be; to develop independent action of the fingers and proper wrist and arm movements, velocity, and all the rest, as the work progresses or advances. Strictly speaking, technical training begins with (1) arm position and proper arms; (2) hand position and wrist action; (3) and lastly, the fingers.

If I have in mind teachers who are beginning and have not as yet the experience that comes from teaching for years, I shall venture to particularize each point. A very good way is this: After formal but cordial acquaintance of the new pupil and putting him perfectly at his ease, endeavor to make him feel that music and music-study are altogether delightful and that great pleasures are in store for him. Seat yourself before the instrument, and show him the rise and fall of your arms from elbow to wrist, as you raise or lower the seat, until you get exactly the desired position (which in my own teaching is: elbow slightly lower than wrist when the hand is level upon the keys). Then show him the slant of the arms from shoulder to elbow as you sit too near or too far from the instrument. Children never forget correct position if shown carefully, in some such fashion. Say to them: "Let me see now if you can do this. If you can I shall know that you understand me." Then add: "Will you promise me to try to remember to be very careful at home to get your position correct each time you practice?" They will promise, and you will know from future lessons whether the promise has been kept or not. Again, by seating yourself at the piano show them that the hand is to be held so that there is room underneath it to allow the thumbs to move under, easily and freely. The moment the little fingers begin to straighten out and the arm to weight down the hand, point out to them that they have lost their little tent under the hand, and that the thumb now could not possibly pass under. Impress upon them that the arm must hold up the hand, not the hand hold up the arm.

When we come to finger-training tell them each finger has to be trained to do certain things: to strike hard, to strike soft, to go fast, to go slow, and so on. Tell them that each finger undergoes its "regulation" training precisely as the would-be athlete goes, first, to a gymnasium, where every day for days, perhaps for weeks, he does some one little thing over and over until he develops certain muscles or learns a certain movement; then he goes on to another exercise to develop some other set of muscles, or to develop ability to make some other certain movement. This finger-gymnasium-idea does away with much weariness in the case of hands that require considerable training. But now, the homœopathic dose. If obliged to use a real technical exercise I usually write one for them of one bar, or two bars at most, and this to be done by each hand, say, four times, and this perhaps twice during his practice time; and I look out to select a little melody-exercise that will help along the same line. A very good book to select a bar or two from is Loeschhorn's Technics. It is reliable, up to date and all right. It covers about all the required points in teaching the young.

### MAKING TECHNIC ENTERTAINING.

By my remarks, thus far, I merely undertake to show that even technical training may be made fairly agreeable to children, because it can be made interesting in some degree if the teacher knows his business. With juvenile beginners especially select exercises that are melodious. Never dwell too long on the mechanical side of learniung to play, and, above all, never separate technical trainiug from music. Blud them together always. We piano teachers must never forget that we are to teach music.

It greatly encourages young people (and indeed all beginners) to bring them as soon as possible to the point where they have something to show for their study; that is, being able to play something that sounds, and is, plensiug.

Regardiug pieces, only those should he given at first which, in addition to being tuneful, lie directly under the fingers. It is also well to select, very often, pieces that are descriptive rather than purely lyric. Children love stories, the imaginative, faculty being so strongly developed in them. Many teachers find it helpful to suggest story-thoughts relating to certain pieces. This is, of course, closely followed in kindergarten training, but the writer has reference only to older children. Nevertheless it is a pretty big child that is too old for story-hints to help him out in the interpretation of a piece. Of innumerable works I will mention, as examples of what I mean, Kullak's "Kinderleben," (Child-life), and Schumann's "Jungend Albuna." (Album of Youth). They are tuneful yet not trivial, and allow great play for the imagination.

Another way to interest children is in teaching elementary Harmony and Analysis so that they will appeal to them just as botany does at school, when they learu the parts of a flower. Children can be taught to build scales, to build intervals and chords, and to take these apart (*i. e.*, to analyze them) in such a manner that it becomes intensely interesting to them. The ability of a teacher may he measured by his (or her) power to attract or draw the attention of pupils and to hold the same. That teacher who knows how to impart what he knows will he so full of interest and enthusiasm himself that his pupils cannot fail to become equally interested and enthusiastic. How do those teachers who acknowledge that they hate the work, that they simply teach for "pin-money," how do they manage to keep any pupils? This is a never ending problem to me. I fear the pupils in such case would tell a "dismal tale of woe" could we but hear their side.

### THE MUSICAL CLUB.

Another duty of the teacher is to play to his pupils occasionally. Play even scales and exercises showing that these, also, can he played melodiously and beautifully. Above all have a musical club. Invite your pupils to meet with you once a month. Have class-readings, look at pictures, let the pupils prepare little papers on allotted subjects. Require each one to take a musical magazine. A very good way is to subscribe yourself for some eight or ten copies and charge ten or fifteen cents per month on each pupil's account for that month's magazine. The amount in this way is so trifling that no parent thinks of objecting, especially when they realize it is the only expense of the club, no charge being made for the teacher's time and strength. I require my pupils to take a musical magazine for several reasons, two of which are, we need it for use in our clubs, we read from it and use it from cover to cover; and second, I want if possible to interest not only the children but their families in reading about music, and to have parents take an interest in what their children are doing, and read and study with them.

Now just a word about dull pupils. We all have them and they must be taught. It is desirable that they should learn all they are capable of learning. The dull ones must be interested as well as the brighter ones. Never mind if their progress is slow; sometimes the dull pupil proves a teacher's worth far more than the brilliant, showy one. Anyone can advance a bright, smart child; but it bears evidence of patience, kindness, faithfulness and sure ability if a teacher's dull pupils make a fairly good showing.

## PARENTAL HELP.

One of the great difficulties the teacher encounters is that of reaching the parents of his pupils at times when it is impossible to impress the children with certain principles without parental assistance. It is frequently impossible for the parent to call at the time the teacher appoints, and the pupil often loses much thereby.

There are many things of a very necessary nature which all parents should understand in connection with a child's musical progress. They range all the way from the simple matters of arranging the practice hours, so that the child is not denied the highly necessary outdoor exercise, to that of giving the child the requisite inspiration and encouragement which has so much to do with rapid progress.

We know of teachers who have regularly and persistently conducted parents' meetings. In some communities this is impossible owing to the wide differences in the social strata. Singularly enough, with very young children social strata interfere very slightly. The mother instinct in relation to the young child, seems to make all mothers akin. Thus the mothers' and parents' meetings conducted in the heterogeneous social centers of our great cities in connection with the kindergarten work in public schools has been very successful. In centers where there are wide differences of a social nature it has been found that parents' meetings held with the parents of older children are rarely successful.

The teacher must exercise great tact or the parents' meeting will prove anything but an advantage to her in a financial way. Parents have a way of getting together and discussing various things which sometimes leads to dissatisfaction.

A very good plan which some teachers of our acquaintance have employed is to form twelve letters upon topics of importance to students and parents. Have these letters copied, or, if you have a typewriter and a hektograph or mimeograph, make the copies yourself. Send a letter each month of the year to the parents of each pupil. Make the letters as short and concise as possible. If you have the time write each parent a personal letter. Make each epistle interesting and pointed. You will find that your patrons will appreciate this immensely. It will show that your interest in the pupil is more than a passing one, and it will also display your ability to meet with the problems of practical teaching. It is the very best possible form of advertising, as nothing could tend to extend a teacher's reputation for thoroughness and sincerity as effectively as does this regular monthly letter. Teachers who have used it tell us that they are rarely without pupils enough to consume all of their teaching hours. It is the regular persistent effort that counts.

Another fine plan for teachers who do not feel sufficient confidence in their ability to write an effective letter to parents—and letter writing is a very, very great art—is to mark passages in The Etude along the aforementioned lines and wherever the pupil is not a subscriber send a marked copy home to the parent with a request that it be returned by the pupil at the next lesson. It is our policy to have frequent articles that could be read with great profit, even by parents who have no musical knowledge whatever. These articles are always practical and are for the most part written by teachers who have mastered the ability to put their thoughts into words effectively. They are not unlike "talks to parents." The teacher who is continually thinking of his pupils' interests and sequentially, his own interests, never fails to attend to little details like this. It only takes a few minutes to send home a marked copy of The Etude, and the effect of seeing the matter the teacher desires to impress in print, is often more convincing than the written letter. Try The Etude plan and see if your pupils' interest, your own classes and your bank account do not grow.

# DEPARTMENT FOR SINGERS

Edited by Distinguished Specialists

## J. P. RAMEAU ON THE TRUE PRINCIPLES OF VOCAL CULTURE.

BY MATTHEW SHIRLAW.

[The following article is reprinted in part from the *Monthly Musical Record* of November, 1909. It contains an excellent presentation of the views of one of the greatest musical innovators of all time, J. P. Rameau. Rameau was born in 1683 and died in 1764. He became celebrated as a performer on the organ and on the clavicin, in addition to being recognised as the greatest theorist of his day, his compositions became enormously successful and his operas held the Parisian stage for years. Eventually the king raised Rameau to the nobility for his services to musical art. The following article presents Rameau's excellent and sensible ideas upon vocal culture, and may be read with great profit by all vocal students.]

WHAT is the best method of training the voice? This is a question which is sure to be answered in different ways by all who know anything of the subject of voice production, and by many who know nothing about it. It is, indeed, a subject about which the most conflicting and contradictory opinions exist. There are methods scientific, methods empirical, methods physiological, methods sensational, and methods without method.

The physiologist stands aghast at the presumption of those who would attempt to train the voice without having seen or made a single experiment with the laryngoscope, or studied in the most thorough way the anatomy of the larynx and become acquainted with the functions of its different parts. The empiricist points triumphantly to the old Italian school of singing, and wants to know how much Farinelli or Porpora knew about the anatomy of the larynx. Another thinks it is all a matter of acoustics; he pins his faith to resonance, and would have all singing masters be thoroughly up in their Helmholtz. One thinks that deep breathing is the thing; another has discovered that the whole secret lies in the cultivation of the head voice; still another recommends as the only possible method, the throwing of the tone towards different parts of the body and allowing oneself to be guided by the sensations experienced, and so on *ad infinitum*. Finally, as a logical and natural climax to this medley of conflicting opinions, we find it declared that there is no genuine method of voice production whatsoever; that the ability to produce from the voice beautiful musical tones is never the result of any system of training, but is the direct gift of Nature.

In such a difficulty one is eager to welcome additional light from any quarter. It so happens that one of the most excellent little works ever written on vocal science is scarcely known. Its author is none other than the illustrious French composer and theorist, Jean Philippe Rameau. Rameau was an analytical musical genius of the first order. It was not so much to what Fétis describes as his admirable "force de tête" that Rameau owed his remarkable "discoveries," as to the fact that he was endowed with an extraordinarily keen musical perception and power of penetration.

His work as a musical theorist is of such importance that neither Fétis nor Riemann has hesitated to eulogize him as the founder of the real science of harmony. And what Rameau did for the science of harmony, by reducing it to its fundamental principles, he also attempted to do for vocal science. Nevertheless, Rameau's "method" seems to have attracted little or no attention. The principal reason for this may be that it consists of but a single chapter, hidden away in a volume which is devoted in the main to the science of harmony and of accompaniment. This volume is the "Code de Musique Pratique," published in 1760.

The title of the chapter in question is, "Method of producing from the voice the most beautiful sounds of which it is capable, of increasing its range, and rendering it flexible" ("Moyens de tirer les plus beaux sons dont la voix est capable, d'en augmenter l'étendue, et de la rendre flexible"). Rameau has a few preliminary remarks to make on *style*, which are important enough to deserve quotation. He begins in his incisive, trenchant way: "Singing masters, especially in France, have always taught *style* in singing, without concerning themselves much with the means to procure it, neglecting to perceive on what a genuine style depends; every lesson on style meaning, therefore, so much waste of time and effort.

### STYLE IS BASED ON FEELING.

"For what use is a style that is not based on feeling, and how otherwise can it be procured? Style in song is like gesture in the actor. What is true and natural is easily distinguished from that which is merely imitation. Let a piece be ever so well rendered, unless it is based on genuine feeling there will always be absent a certain 'je ne sais quoi' which makes all the difference, but on which everything depends. A little more, or a little less, a little sooner, or a little later—in fact, that exact precision which the expression, the situation, demands, failing at any one point, everything becomes insipid and the effect is lost. At the theatre, this man, for example, to whom Nature has given a good voice, pleases me less than this other, who is not so favored in this respect, because the latter puts his soul into all his expressions."

It is evident that Rameau is here declaiming against the stilted artificiality which was too common a characteristic of his time. It is also the dramatic composer who speaks, the composer who carried on so well the work begun by Lully, and whose operas produced so powerful an impression on Gluck when he visited Paris in 1746. But apart from this, there is much in the above quotation that remains true for all time. In singing, as in every art, it is always the little more, or the little less, which makes all the difference. It is the difference between the harsh, grating tone of the uncultured singer, pianist, or violinist, and the full, limpid, singing, or brilliant tone, as the case may be, of the accomplished artist. It is the difference between the work of art which fills us with enthusiasm, and that which leaves us uninspired and cold. This exact precision, on which everything depends, can to a certain extent be taught, but in the higher manifestations of art it cannot be reduced to an exact science, but is due to the æsthetic sense of the artist.

After these preliminary sentences, Rameau proceeds to give an exposition of his vocal method, of producing the most beautiful tones possible from the voice. The summary of our author's method, its fundamental principle, may be given in the axiom formulated by Rameau himself: "Train yourself to avoid constraint" ("Prendre la peine de n'en point prendre"). This principle he repeats again and again, as though he could not sufficiently make us realize its importance. He has a word of warning for those singers who are in too great a hurry to reach their goal. "By exerting oneself too much," he says, "everything is lost. Imitate those children who have just learned to walk; they do not dare to press forward, because they feel that they will fall. But patience escapes; one is impatient to arrive, one never arrives! A false road has been taken; great efforts are made to continue. Useless cares! A considerable time is lost. Despair sets in; and the only consolation one can find is in attributing to Nature faults which have their root only in bad habits.

### THE POSITION OF THE BODY.

"The body should be held gracefully, *and one should feel the greatest flexibility in all its parts.* Indeed, this is a general principle of all the arts of exercise. But this gracefulness, this flexibility of body, cannot be attained where there is the least constraint. Consider the actor. If he is capable of feeling, he completely surrenders himself to it, and this with all his soul; his gesture, the play of his countenance, all express his emotion; in him we see Nature herself at work, and Art is hidden by this art alone—the art of being natural and unconstrained. Indeed, feeling is a gift which demands from the mind all the liberty possible, the least reflection destroying every natural function. This principle of naturalness and unconstraint is of special importance in the emission of the breath necessary for the formation of tone.

"All perfection in singing, all its difficulties, depend on the manner in which the breath is emitted from the lungs. The breath, indeed, is the only thing in voice production over which we have direct control. With regard to the muscles of the larynx, all we can do is to allow them the liberty to follow their natural movements. When the breath is emitted with too much force, the throat becomes compressed, and the voice is robbed of all its flexibility. On the other hand, any constraint occasioned even by anxiety for a proper gracefulness of style, or for appropriate inflexions of the voice, *efforts which are not recognized as efforts because of acquired bad habits*, these are the true obstacles to beauty of tone, as well as to flexibility of voice; the tone becomes 'throaty,' the voice trembles, and beauty of tone becomes impossible.

"The maxim of the old Italian singing masters, 'Filare il suono,' is the correct one, because a tone produced by the easy and unconstrained outflow of breath ('son filé') is always beautiful. All our attention, all our will, should be occupied towards emitting the breath almost in the same manner as when we wish to speak. When the speaker is occupied only with the thought he wishes to express, the tones of the voice are produced without effort. It ought to be the same with the singer. Occupied solely with the feeling he wishes to express, everything else should be so familiar to him that he does not require to think of it; for when the mind is distracted by two different objects at the same time, these tend mutually to destroy one another, and so hinder the attainment of the object aimed at.

"But all these, beauty and strength of tone, range and flexibility of voice depend on this principle of principles: 'Train yourself to avoid constraint,' not only in the throat itself, but in every part of the body, which should be, so to speak, lifeless, during the time that the breath is emitted."

Rameau remarks that he would not have entered into such a long digression on the importance of this absence of constraint if he had not felt himself compelled to combat the "innumerable prejudices" which exist about the formation of the voice; and the chapter concludes with still another repetition of this fundamental principle: that the singer should examine himself continually, to discover whether he is permitting in himself the least effort, the least constraint, and with the wise recommendation to those who sing badly to give up singing altogether until they are able to feel in themselves all the liberty and freedom that are necessary.—*The Monthly Musical Record.*

## IMITATION.

BY GEO. CHADWICK STOCK.

Of all the means which a student of singing employs in perfecting his voice, that which he must exercise with diligence yet with utmost circumspection is the imitative faculty. It is wise to imitate when the question confronting him is one of technic; it is unwise to imitate in the matter of style and expression, because it inhibits the development of individuality. The student of singing should listen attentively to the expression which artists give to their songs, but he must remember that what he hears is the commentary of one particular individual's emotions upon the propositions of his understanding. The style and expression of great artists is always to be emulated, but this phase of the art of singing cannot be successfully simulated. Imitation *in toto* interferes with individual growth; if persisted in it invariably prevents a man from ever finding his true self. A mere imitator has nothing to fall back upon when his model is gone. In other words, he himself has nothing to say.

A vocal student should be constantly encouraged in his efforts to create his own atmosphere, and his own style and interpretation. Every singing pupil should make it his business to hear good music as often as possible, and especially the best in vocal music. From listening to good singers repeatedly one gains ideas of style, finish, phrasing, treatment and interpretation, and this becomes the basis upon which all judgments must be formed. When it comes to the final analysis of tone, the student of singing will find that he must listen to the promptings of the text with his inner, not his outer, ear. The promptings which come from within will unerringly dictate the tone for him to give voice to. This will be his self-revealing voice, and with none other will he ever be able to sing with real success, because with none other can he clearly reveal his own feelings.

Emerson says: "Insist on yourself: never imitate. Your own gift you can present every moment with the cumulative force of a whole life's cultivation; but of the adopted talent of another you have only an extemporaneous, half possession. That which each can do best none but his Maker can teach him. No man yet knows what it is, nor can, till that person has exhibited it. Do that which is assigned thee, and thou canst not hope too much nor dare too much."





## WHY WE SING.

BY KARLETON HACKETT.

WHY does anyone desire to sing? To express feeling and emotion. Why does anyone study the technic of singing? In order to gain such understanding of the laws governing his voice that he may use it to express the emotion there is within him. Many students seem to lose sight of this fundamental fact, and, alas, many more never appear to have heard of it! They have some notion that if they learn to produce fairly good tones that this will in some mysterious way make singers of them. They are mistaken. They will never become singers, no matter what technical skill they may acquire, unless they have something in them to express.

The power to express is in itself as much a technic as is tone production, and exactly as vital to the making of a singer. But the power to express again pre-supposes that the singer really has something in him which demands expression. This is really the fundamental question in all art. As a distinguished singer once said, "If a man really has something to say, he will somehow get technic enough to say it." The matter with so many singers is that they have nothing to say; art does not mean anything deep or earnest to them, so they cannot interest people in their singing. The power to express is a technic; that is, it is governed by laws, but it must derive its foundation from some great fact in life, something which deeply moves the man and compels him to utterance.

The young student hears much about the necessity for technical equipment in many directions; he does not always hear enough of the need for his growth as a man and a thinker, so that if he does finally develop some vocal technic he may turn it to some useful purpose. There is pupil after pupil, to say nothing of the singers, to whom the music and poetry of a song seem to mean nothing. Their whole thought is engrossed in the production of certain tones, and whether or not they expressed anything by their singing does not, apparently, cause them the least worry.

This is the true cause of many artistic failures. The singer does well enough so far as the making of tones goes, but nobody takes any interest in his singing. Why? Because he merely makes tones, instead of singing about something. What does an audience care about a singer's method of tone production, or where or with whom he studied? Ninety-nine people out of every hundred are not in the slightest degree interested in any of these things; they wish to have the singer give them the expression of beauty, show them the things which great artists have done, which they can appreciate but cannot do for themselves. If the singer will do this with convincing force they willingly go any distance to hear him, but just to see a display of technical skill they do not appreciate it, and are not interested.

### THE ESSENCE OF INTERPRETATIVE ART.

Art is many sided and of vastly differing meanings, but it all comes back to the human fact of telling our brother men something of the beauty, the joy, the sorrow, the tragedy of life, and technic is a necessity merely because it enables the singer to express his thoughts and feelings. Josef Hofmann in his book on piano playing says: "The pianist's bank account, upon which he can draw at any moment, is his technic. We do not gauge him by it as an artist, to be sure, but rather by the use he makes of it; just as we respect the wealthy according to the way in which they use their money. And as there are wealthy people that are vulgar, so there may be pianists who, despite the greatest technic, are not artists."

How then shall the singer develop in himself the something that makes an artist? Let him make a man of himself first, a man with sympathy for life, for the struggles, sufferings, joys and triumphs of his fellow men. Let him give his mind and time up to learning the truths of life so that he believes in the good and hates the evil. If his heart and soul vibrate in sympathy with the great world around him he will find himself fairly bursting with thoughts struggling for utterance. It is in the mind and soul that an artist is made, not in the throat and lungs. Hear the great artists, hear all the good music you can, read the fine books, look at the pictures, hear the great actors, mix with men, learn how they feel, think and act so that you become a vital part of the life of the world, vibrating to its pulsations, stirred with its emotions. Live, feel and think; then if there is anything in you it will come to something.

## THE TENOR—A CORRECTION.

As article appeared in the May issue of THE ETUDE entitled *The Tenor*. In some unaccountable manner credit for this article was given to Mr. J. C. Wilcox. Mr. Wilcox writes to say that he does not deserve credit for this article and that it differs from his own views upon the subject. The article has attracted a great deal of favorable attention, and letters have been received from readers who were interested by it. We shall be pleased to correct this error, and give credit for this article to whom credit is due.

It is curious to note the simple faith with which pupils will often go to a teacher under the impression that if only they receive a few "lessons" all will be well, and that they will not have to work to attain results. Hauptmann, the renowned German theorist and teacher, once remarked: "Some pupils come to me as the peasant went to the optician for his spectacles, thinking that if he had them he could read."

# DEPARTMENT FOR ORGANISTS

Edited by Well-known Organists and Teachers

## CHOIR ACCOMPANIMENT.

BY H. C. HAMILTON.

In accompanying a trained body of singers such helps should rarely be necessary, and the organist can give attention to finer shades of contrast and phrasing. The choir should be trained so that every one will get his note from hearing the last chord played, as this is of the utmost importance in acquiring good attack. In amateur choirs there is always a difficulty and a "holding back" at all leads, which is fatal to good interpretation. Sometimes they are depending on the organ to sound their "cue" note, and sometimes on one another. In cases where the organist trains the choir, if they be inexperienced, he finds his chief difficulty here. If he has a good pupil in organ to assist him, it would be well at rehearsals to stand in front and give the singers strict time, letting the pupil play all leads and difficult parts prominently. As soon as tolerable certainty is gained, however, the organ should either stop or else play softly, letting the voices depend on themselves.

### ADAPTING THE ACCOMPANIMENT.

When an anthem can be sung without help from the organ, the choirmaster's indications being sufficient, all will begin to take a fresh interest and even a certain amount of pride in their work, and only those who have filled the position can fully understand the encouragement this brings to the leader. The time has then come when attention can be given to artistic accompaniment, and not merely to pulling the choir along. The part marked "organ" is not always well suited to that instrument, although it would be excellent on the piano. An organist with good taste will very rarely play quickly repeated chords or skips, and then only on a very soft stop. An accompaniment of this kind is purely pianistic. Sustained legato chords, simple though they may sound, form the best accompaniment on the organ, care being taken, however, to phrase correctly.

The organist sometimes forgets that what to him may sound very soft (if the console be close to the instrument) will generally be heard more distinctly by those in the pews, hence the many complaints of too much organ. This is usually something players are sensitive about, yet there are often non-professionals with a very fine ear, and if one really desires to do the choir, himself and the organ full justice he will not be above accepting suggestions occasionally.

When it comes to accompanying soloists, a little more adaptability is a prime requisite, as no matter how experienced an organist may be he will find something new to engage his attention in accompanying strange soloists. It is to be hoped the day will come when vocalists shall consider proper time of some importance. Schumann has said: "Play in time. The playing of many virtuosi is like the gait of a drunkard. Make not such your models." Singers, however, consider some freedom in this respect as their right. but why some go to such extremes and yet consider it compatible with good taste is hard to see. It has kept many an organist in a perspiration, as, notwithstanding all his intuition and adaptability, he is afraid something is coming for which he is not prepared. There should be as perfect an understanding as possible during rehearsal, and all ritards, accelerandos, etc., gone over until voice and accompaniment are perfectly together. Then, if the singer diverges somewhat at the time of performance. the organist will be so well grounded as to what he may expect, that voice and organ will be more of an artistic combination.

But if singers have their faults, neither are organists blameless. Sometimes the organ drowns the voice; at other times there is not enough support. Then, again, some are helped by a strong accompaniment, while others are not. The soft 8-ft. reeds with pedal bourdon are generally the most useful stops, and the swell pedal should be in constant readiness for crescendos and accents. Unless the singer needs helping it is better not to play the voice part, but if there is anything in the way of an obligato, a soft stop used as a solo that contrasts well with the voice can be used with good effect. Sometimes when one is confronted by an accompaniment of moderately fast repeated chords, it is well to hold one note of the chord, repeating the others. In this way a "dead" effect, which sometimes results from long, slow chords, can be avoided, and also the "choppy" effect of staccato chords is not apparent.

### BALANCE OF POWER.

One more thing should be noticed in regard to introductions and interludes. It is a thing, personally, I have not seen commented upon, but it might be termed balance of power. It impressed itself forcibly on me twice; one time in listening to the solo "Honor and Arms," from *Samson*. The organ was one of the finest in the Western States, and had immense power. There was a decided difference between the singer's *forte* and the organist's *forte*, with the consequence that every time the organ had finished and the voice began the latter suffered by comparison, sounding really trivial after the tremendous tone had subsided. How much better it would have been to modify the organ, and not place the voice at such a disadvantage. The other occasion was observed when hearing one of the solos from *Judas Maccabeaus*. Here the order of things was reversed. When the voice had finished a superb note, and the organ could have enhanced the effect by repeating the solo part with increased volume, the ear was annoyed by hearing the organ part drop and play in a light frivolous manner.

One should not fail to remember that attendance at choir practice is in itself very educational. To quote Schumann again, "Sing diligently in choirs, especially in the middle parts, for this will make you musical." Not that any one can be *made* musical, but that the natural gift has in this way a chance for development. Many who study piano would be helped in more ways than one by being in a choir. Reading at sight, keeping perfect time and the habit of listening to tonal effects can be learned there. If they are thoughtful they will attempt to get more of the "singing" or true musical tone in their playing. and realize that vocal and instrumental music have much in common. In a choir one can begin to participate in real music very soon. In playing, more things have to be learned before one can perform even fairly well, but in a choir one can hear and take part in what gives pleasure from the first.

The members of the choir should feel their responsibility individually. Certainly no one can compel them to attend, if they prefer to do otherwise. Any position, paid or not paid, has responsibility connected with it. Much of the church's work is done gratuitously. All so engaged are conscious that something depends on them, and surely, compared with some things, the choir's work is not too onerous. There have been cases where the choirmaster has been obliged to phone, write, or see members of the choir personally to avoid being without some voices on Sunday. This is a most undesirable state of things. It is better to have only a few reliable members than a number whose attendance is uncertain. A little extra effort on the part of members of the choir when special music is to be given is always appreciated by the choirmaster.

### SELF-CONTROL.

Musicians are often highly strung, nervous and therefore somewhat irritable. It sometimes requires a great effort to avoid showing these feelings when things do not go right. Nevertheless, the leader must be fair and adapt himself to those with whom he is dealing. It is not an uncommon thing for musicians to fail to make allowances. Sometimes a choirmaster (especially one who is not experienced) thinks that every one should fall immediately into every idea he suggests. The longer he remains in his work he will find that these things have to be brought constantly before the choir. or they will be forgotten. It is not fair to expect perfection in a short time. The professional musician has his mind taken up with these things continually until it becomes second nature. But not so with the average choir member. With most, the choir practice is to them a change from their ordinary occupations. Naturally their minds are on many other things besides music. The sional source of annoyance, but if he has tact, patience, perseverance and a belief in ultimate success, he will before long get good results.

Finally, every one should guard against singing for mere display. The happiest results cannot be attained until the choir body as a body and as members realize that they are offering public praise. When this spirit animates all, the singing will have its effect, even if the interpretation leaves things yet to be desired. The choir will not then longer be looked upon by some as a thing to be merely tolerated, but a kindred spirit will be felt inspiring all present, and making every one conscious that what they are offering is as truly acceptable as that which is read and expounded.

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One of the best evidences of the antiquity of the organ is the carving on an obelisk in Constantinople, which was erected by Theodosius, in 393. There were eight pipes shown. These resembled large reeds. Two boys are seen standing on the bellows. This was probably an error, as there were doubtless two bellows, but the skill of the sculptor did not permit him to indicate the two bellows.

## A UNIQUE MEMORIAL TO FAMOUS COMPOSERS OF SACRED MUSIC.

In the new Cathedral of St. John the Divine, which crowns Morningside Heights in New York City, and represents an expenditure of $3,000,000, although as yet it is not one-third completed, there is a unique memorial to some famous names which have been connected with the music of the church.

At the end of each choir stall there rises a statue one and one-half feet high. These statues are part of the present of ex-Vice-President Levi P. Morton, who, with his wife, donated the magnificent organ. The statues represent David, St. Cecelia and Asaph. The Bible records of the music of David and Asaph must supply all the information we can obtain regarding their work as musicians. However the music of David may be regarded judged from modern standards, one can only observe that if it was in any way comparable with the magnificence of the poetry of the "sweet singer of Israel," it must have been wonderful. Indeed, Asaph, whom David appointed as the head chorister of the Temple, and who was so much admired that choristers who followed him were pleased to be called "sons of Asaph," seems never likely to have escaped the musical immortality which Grove and other lexicographers might well have accorded him. St. Cecelia, whose spiritual nobility has never been in doubt. has had her fame as a musician seriously questioned by Grove and other historians. The other statues in the new cathedral represent Gregory, Palestrina, Tallis, Purcell, Bach, Haydn, Handel, Mendelssohn and Borthianski, all well chosen; but we might suggest that in an Episcopal church names might have been selected who would have provided monuments to some of the masters who have written more especially for the service of that church; for instance, Stainer, Barnby, Goss, Mason and Macfarren. Borthianski has little claim to such distinction, as he is known only as the composer of one hymn tune in the Episcopal service. He may possibly have been included, however, as representing the Greek Church.

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## SELF-STUDY AT THE ORGAN.

It is an unfortunate fact that many of the churches of this country to-day the organists have neither the training nor the capability their position demands, but are doing the work because nobody else is available. In some country towns where fully trained organists are unobtainable, very often the church services are played by some local pianist who has absolutely no knowledge of the requirements of good organ playing. In the latter case the condition is quite unavoidable. If a new organ comes to town somebody has to play it, and the salary paid is not always enough to attract fully trained performers, and a beginner or a student has to be found who is willing to do the best he can. Fortunately, however, many such students become interested in the work and often develop into first-rate players. Thanks to the excellence of many educational works on organ playing now being published at a reasonable price, and to the fact that musical magazines are obtainable which pay special attention to the needs of students living in out-of-the-way places, there is every opportunity open to the organ student who is willing to make strenuous efforts to fit himself for one of the noblest professions in the world.

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The greatest triumph of a teacher does not consist in transforming his pupil into a likeness of himself, but in showing him the path to become his own individual self.—*Elbert.*





## IN WHAT PART OF THE CHURCH SHALL WE PLACE THE NEW ORGAN?

BY HARVEY B. GAUL.

We were taught in school that the laws of light and sound were analogous; that both were wave vibrations. Obviously, then, the position where the organ would be heard to the best advantage would be the center of the front wall of the auditorium. The sound waves would then be diffused in the auditorium without interference, there being no side walls of organ chambers, galleries, or pillars to break the vibration. In order to see that this ideal position cannot be always maintained, we have but to take a glance at the churches of different denominations in our neighborhood. In Episcopal churches the organ is often condemned to a hole in the side of the choir, as if it were a naughty child and told to stand in a corner with its face to the wall.

The Catholic church treats it differently. That denomination places it in a gallery at the rear end of the nave. In Baptist, Methodist, Presbyterian and in other churches the organ is placed wherever the whims and fancies of architects and music committees choose to put it. Of late, however, the organ has been placed, as a general rule, in the front of the church, somewhat in the rear of the pulpit. Placing the organ behind the pulpit has one thing to recommend it—that is, that the organ gallery is generally higher than the floor. By having the organ floor elevated it leaves a space for the circulation of air. This is a great improvement over the plan of having the organ on the ground floor, for if the floor of the church is immediately over the basement or cellar, the mechanism of the instrument is in danger from dampness.

The organ, if placed in an alcove or recess, loses much of its power. If the organ must be placed in a recess the openings into the church should be ample. There should be no space over or beyond the sides of the apertures to hold the power back or impair the quality of tone.

A fatal mistake is made when an instrument is placed in a recess or chamber and the whole blocked up with huge pipes leaving no way for the tone to escape, except through the narrow openings between pipes.

One does not expect light to enter a room when the shutters are half closed; how then do architects and organ builders expect sound to climb over elephantine pipes or permeate a stone wall?

The reasons why organs are divided are many and various. Sometimes it is to show a stained glass window. Sometimes the organ is divided because there is not sufficient room to enclose it in one chamber. Then, again, it may be divided because the organist wishes to secure an antiphonal effect.

There is this to say about an instrument so placed, and that is, that an organ divided against itself cannot stand without a great deal of criticism and fault-finding. The divided organ may have the appearance of symmetry, but it certainly has not a balance of tone, which must be apparent to anyone.

Care should be taken when the organ is installed that there are no draughts of air from the outside which can reach it. A steady draught of air will put an organ out of tune, no matter how long and often the tuner tinkers with it. There should not be a window at the back or side of the organ chamber. For two reasons, first, the window magnifies the sun's rays, and also retains the heat; second, there is almost always a draught of air coming from the loosely leaded glass, and the windows being thin, makes the chamber chillier in winter than the rest of the building. If there is a window in the chamber it should be boarded in so that snow, rain and wind cannot get in their destructive work.

Lo! the poor organ builder. How much he is abused! Like many a good workman, he is hampered in his choice of tools. He seldom has ample room to build the organ contracted for, consequently the air chests are cramped, the pipes—like sardines—crowd together with most unseemly comradeship, the mechanism in general is stratified and compelled to track in the strait and narrow way. If on Saturday there is some derangement, and a hurry call is left for the builder, he comes with his long, black, bag. He has quite a neat task to locate the trouble and remedy it for Sunday. This is generally the fault of the church architect, who evidently thinks the organ-builder can make a whistle out of a pig's tail, and to mix the metaphor a little, allows him no space to whistle in.

The best position unquestionably to place the organ would be on a choir screen, but as choir screens in this country are little less common than a specimen of Foraminifera, we will have to discard the idea of choir screen, and accept the next best location—which is a choir gallery directly in the rear and above the pulpit.

Of course, the Episcopalian church will not admit of such a position; that church always has had, and always will have, the side chancel chamber. However, there are many other denominations that can use the choir gallery as a site. The placing of the organ thus has two virtues: the centralization of tone and uncramped space.

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## A NEW ORGAN BOOK.

*Hints on Organ Accompaniment.* By Clifford Demarest. Published by The H. W. Gray Company, New York, N. Y. Price,

Adapting piano accompaniments to suit organ needs is an accomplishment which organists are frequently called upon to display. This little book is full of valuable hints and information in regard to work of this kind. Many examples are given of the way to adapt pianistic idioms to organ requirements, and there is also an excellent chapter on registration. Mr. Demarest is too well known to ETUDE readers for us to need to say that the work is admirably conceived, carried out, and suited to the purpose for which it was intended.

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By music we reach those special states of consciousness which, being without form, cannot be shaped with the mosaics of the vocabulary.—*Oliver Wendell Holmes.*

# DEPARTMENT FOR VIOLINISTS

Edited by ROBERT BRAINE

## KATHLEEN PARLOW ON MODERN VIOLIN WORKS.

KATHLEEN PARLOW, the young Canadian violinist, who has had a rapid rise in the past few years as a solo violinist, until she is now universally pronounced by leading critics in America and Europe to be one of the greatest living woman performers upon the violin, has been giving some interesting information on violin playing to a New York reporter, in which she said: "Why, nowadays we find children of the age of twelve or thirteen accomplishing with the utmost ease what would have been considered tremendous feats before Paganini's day. At times it seems almost incomprehensible how they are able to do it. The fact is they are starting where their artistic ancestors left off. For this we may give thanks to Paganini. When his works were written they were looked upon as impossible. No one had thought of finding himself confronted with such technical problems as they offered, and consequently they were deemed impossible until their composer had shown that a newer and broader technic was necessary for their rendering, a technic whose secrets he alone possessed. In this I believe we may compare him to Chopin and Liszt, who wrote piano music necessitating an entirely new kind of technic to that which had previously been in vogue.

"Now all is different. Players have the Paganini technic to build upon from the outset. To-day we do not look upon a person who can play double harmonics as a miraculous being. At the same time it seems hardly just to speak of our modern violinists in a way that must seem disparaging of Paganini's abilities, for, after all, was it not he who made their achievements possible? It would be quite as unjust as to imply that piano composers of to-day are greater than Chopin because they have mastered the problems whose solution Chopin's genius made possible.

"It is as a technician and a picturesque personality that Paganini interests me. Judging him by his music as such I should compare him to the Italian opera singer, brilliant of execution, but not deep or impressive along other lines.

"Speaking of the acomplishments of young violinists of the present reminds me of what I noticed while studying with Leopold Auer in St. Petersburg. Some of the boys whom he is teaching are perfect wonders, and the most remarkable part of it all is that they are so frightfully lazy that one does not see how they manage to become what they are. Professor Auer is absolutely unable to overcome their laziness. Were it not for this there is no telling what marvels they might not accomplish."

Miss Parlow spoke of the new violin concerto by Sibelius, which, out of three movements, contained two that were of amazing beauty and a third that was "absolutely terrible." "My teacher, Professor Auer, has tried to persuade Sibelius to rewrite this division," said Miss Parlow, "but it is doubtful if he will succeed." Asked why she did not play the two good movements and leave out the other, Miss Parlow expressed her belief that it would be a very strange thing to allow a concerto to end with a slow movement.

The violinist is a great lover of the Brahms concerto. She also expressed the deepest affection for the Tschaikowsky and the Dvôrák, and she dotes on the violin sonatas of César Franck, Brahms and Grieg.

"The Grieg sonatas always suggest the Norwegian landscape to me, with their wonderful clarity and purity. Particularly striking in this respect is the slow movement of the one in C minor. Some time ago I took a trip from Christiania to Trondhjem, seeing some of the most beautiful fjords. The air is so wonderfully clear that things that are actually far removed from one seem close at hand, and I have just such a strange and ethereal impression on listening to these Grieg compositions. I love Norway and should like to be able to spend my vacation there some summer."

## MOIST HANDS.

THE very large number of violinists and students who are afflicted with moist hands are always interested in means for overcoming the difficulty; and well they may be, for nothing is more distressing. Most violinists suffer from this trouble at some time or other. Some possess hands which are dry under all circumstances; others again have no difficulty except at times when they are nervous or excited, are playing when the weather is very warm, or in rooms or buildings which are overheated; still others are afflicted with hands which at all times exude moisture like a wet sponge. In many cases the trouble grows less with advancing age, players whose hands were excessively moist in youth suffering less and less as they grow older.

A well-known violinist advises plunging the left hand in water as hot as can be borne for two or three minutes just before beginning practice, repeating the operation as soon as the hand begins to perspire freely again. The action of the hot water is also valuable in "warming up the fingers" and making them supple. Joseph Hoffmann, the eminent pianist, advises pianists to keep their hands in a bucket of hot water several minutes before starting to practice, in order to make the fingers supple and flexible, and there is no reason why the advise should not be good for violinists as well, in addition to the relief it gives for overperspiration.

I once visited Arthur Hartman, the well-known concert violinist, in the artist's room of the theatre where he was to play and found that he carried a bottle of alcohol in his violin case, to apply to his left hand to dry it. From long experience he declared that moistening the hand with alcohol was the best means he knew of to dry the hand before playing. Alcohol evaporates very rapidly, and thus thoroughly dries up the perspiration. The only difficulty is that the effect does not last long.

## NEW SCALE STUDIES.

THE literature for the study of violin playing from a technical standpoint contains many excellent works for the cultivation of scale playing, but the subject is so important, so fundamental, that a new treatment of the problems involved is always welcome. A new work on scales and arpeggios has just been written by Henri Ern, the well-known violinist, composer and teacher.

The title of the new work is "Scales and Arpeggios for the Development of Virtuosity in Violin Playing." The scope of the work can be judged from the table of contents, as follows: Slow Scales of Three Octaves, Fast and Rhythmic Scales of Three Octaves, Scales of Two Octaves over All the Strings, Exercises for Smooth Legato Playing with Quiet Thumb, Scale Passages Through All Positions, One Octave Runs for Strengthening the Left Hand, Two Octave Runs, Scales of Four Octaves, Scales and Double Passages on the G String, Scales in Harmonics.

In his preface Mr. Ern says: "To give scale practice its dues I have written this work, driven by the wish to fill, at least partially, a gap which I have always sorely felt in violin pedagogy. A great part of the most essential work in violin playing lies in daily scale practice, which involves the solutions for mastering manifold technical difficulties, and it is not too much to say that intelligent, varied scale work contains to a great extent by itself the Gradus ad Parnassum of violin playing."

Prof. Ern's work contains considerable descriptive matter, treating of bowing, tone production, etc., which is of the greatest interest. Of slow scale practice for development of tone he says: "Slow scale playing as a daily practice is the only radical means to remedy poor tone production as well as faulty intonation. It is also the surest way to acquire a big, sonorous tone, and to master all the difficulties to which the bow is subjected in the art of cantilena playing.

"Great care should be taken that the tone is pure and singing, for which latter quality a moderate vibrato will be of great help. To play constantly with an exaggerated vibrato creates monotony, to say the least. Quick figuration or passages, such as rapid scales, must be played without vibrato. *Draw* the tone from the violin, do not *squeeze* it. Watch for smooth connection of bows, to be effected by the wrist exclusively.

"In slow scale practice observe that the tone is full and even from end to end of the bow, and that the stick constantly inclined about 45 degrees toward the fingerboard, with the hair as far from the bridge as the pressure will allow. The pressure given to the stick must originate with the fingers, as part of the hand (generally designated by 'wrist'), and not with any part of the arm, which at all times must remain passive as far as moving and manipulating the bow are concerned. Therefore the arm only follows the wrist, but it has nothing to do with the moving of the bow. This cannot be emphasized enough, for misunderstanding of this principle is generally the cause of wrist stiffness."

Of left-hand fingering Prof. Ern says: "Let the fingers fall hammer-like from a reasonable height, and from their sockets; that is to say, do not use the muscles of the whole hand in order to move a finger. This involves the necessary and very important rule of keeping the thumb from any cramping on the neck. The left thumb and wrist play, in a way, just as important a rôle as the right hand, and should therefore be kept just as limber and flexible. Should scratchy tones occur (mostly caused by pressure from the arm, or playing too near the bridge, or by moving the bow unevenly), repeat the same note until the tone sounds clear and faultless."

Of the speed at which scales should be practiced by the student Prof. Ern says: "The tempo should be governed by the technical proficiency of the student. This applies not only to scales, but to all passages where difficulties of any kind are to be overcome. The neglect of this principle is often the only cause of slow progress, or no progress at all."

Most violin students find great difficulty in making harmonics, natural and artificial, "speak" well and clearly. In speaking of this difficulty in his chapter on harmonics Prof. Ern says: "Clearness of harmonics, especially as regards the artificial ones depends mainly (aside from the principal condition of perfect intonation) upon the thickness of the strings, and to some extent also upon the quality of the instrument. As a rule, harmonics respond more quickly and sound clearer on thin strings. On thicker or normal strings they are apt to sound 'covered' or 'husky,' even on well-seasoned instruments. It will therefore be more or less a question of sacrificing one ideal for another that is, to work for tone power, which cannot be attained on thin strings, or to spend all efforts for the acquisition of a merely sweet tone that may suffice to the average player, but precludes any larger range of expression, as well as any considerable outpour of a vigorous musical temperament.

"Scales in harmonics should at first be practiced with a full, light and decided stroke of the bow. After this has been mastered thoroughly the student will find it comparatively easy to get these fairy-like sounds at his command with any part of the bow."

As a whole Prof. Ern's work must be considered of great interest and utility to teachers and students of the violin everywhere.

## A MECHANICAL VIOLIN.

A SPECIAL from Europe, from the Brussels Exhibition, which was recently partially destroyed by fire, says of a mechanical violin which has been attracting much attention there: "An exhibit which is of great interest is an ingenious combination piano and violin automatic player. Three violins mounted, it must be said, in a very undignified position, upside down above the piano, are stopped by mechanical fingers and bowed by a revolving ring of horsehair. Selections of music rendered by this apparatus are given at intervals through the day. The whole action takes place through the agency of the familiar perforated paper strip of the ordinary 'piano-player.'"

In a former number of THE ETUDE a description was given of an automatic violin player, invented by a Swedish-American named H. K. Sandell, which is now in use in cafés, hotel lobbies and other public places, and set in operation by a slot machine device when a coin is dropped in. In THE ETUDE article it was suggested that to be really effective a combined violin and piano-player would have to be devised, so that the violin would have an accompaniment. This seems to have been achieved in the machine exhibited at Brussels.

The automatic violin player seems to win its way much more slowly than the player piano, since it is not as effective, is more complicated, and is more expensive when combined with a player piano.





## LADY HALLÉ'S ENVIABLE CAREER.

THE death of Lady Hallé at Berlin on April 15, at the age of 71, adds one more to the list of great violinists who have passed away within the last three years. For many years Lady Hallé was the most famous woman violinist in the world, and the world of violin playing owes her a tremendous debt for her influence in interesting the fair sex in violin playing.

Wilhelmina Maria Franziska Neruda was born at Brünn, March 21, 1840, her father being Josef Neruda, a musician of considerable note. Her father was her first teacher, but he soon put her under the instruction of Leopold Jansa, a noted violinist of Vienna. Her talent developed rapidly and she appeared in public when less than seven years of age, the accompaniment to her solo being played by her sister Amalie. She attracted so much attention as a prodigy that her father decided to take advantage of the fact, and took her on an extended concert tour. Female violinists were much rarer at that time than at the present, and the little Wilma was everywhere showered with congratulations by critics and public. In 1849 she made her London début, playing a De Beriot at a Philharmonic concert, and was pronounced a genius by the critics of the British capital. In the same year she made a remarkable success in Vienna. From that time on she was almost constantly before the public as a violinist, and made many extended tours all over the world. She made a sensational success in Paris, and was an especial favorite with London audiences. For many years she appeared at the London "Pops," alternating with Joachim, who was her life-long friend.

She was twice married. In 1864 she became the bride of Ludwig Norman, the conductor of the opera at Stockholm, and during his lifetime she appeared at concerts under the name of "Norman Neruda." Three years after the death of Norman, which occurred in 1885, she married Charles Hallé, a noted pianist and an orchestral conductor of great talent, whose services to the cause of music in Great Britain resulted in his being knighted. In this way she acquired the title of "Lady" Hallé. Sir Charles Hallé established a series of orchestra concerts in Manchester, in which he brought many of the most important works to the attention of the British public. Sir Charles and Lady Hallé made frequent tours in the British Isles, to the leading capitals of Europe, to Australia and South Africa, everywhere attaining instantaneous recognition as remarkable artists.

### HER AMERICAN VISIT.

After the death of Sir Charles Hallé, Lady Hallé visited the United States, in 1898-99, where she appeared in the principal cities. She was then almost sixty years of age and it was quite evident that her powers had declined from what they were twenty or thirty years earlier, although her American tour was considered successful. The writer heard Lady Hallé play the Bruch Concerto in G minor in New York at her New York début, and, while her technic was adequate and her intonation good, the performance lacked temperament and the fire of youth. Her playing was no doubt affected while on her American tour by a terrible personal sorrow the violinist had sustained the year before in the tragic death of her son, Mr. Norman Neruda, who was killed while ascending a lofty peak in the Alps. There was great regret in America that she had not made her visit while in the full command of her great powers.

Lady Hallé had many honors in the world of music. On one occasion she played the Bach double concerto for violin at Berlin, with Joachim, that great artist playing the second violin part. Joachim early recognised her talent. He is said to have remarked on one occasion to her future husband, Charles Hallé: "I recommend this artist to your careful consideration. Mark this, when people have given her a fair hearing they will think more of her and less of me." Hans Von Bülow spoke of her as a rival of Joachim, and called her "the violin fairy." During her best days she was one of the commanding musical figures of the world.

Musical students should make note of the fact that much of Lady Hallé's success was caused by the fact that she was not only a great violinist, but a good musician as well. She did not disdain to teach, and for some years was teacher of the violin at the Royal School of Music of Stockholm. She was also an excellent quartet player, having been connected with a number of quartets as first violinist, including the Philharmonic string quartet of London.

### HER PUBLIC WORK.

There are a number of things about the career of Lady Hallé which are of remarkable interest to the violin student. She was before the public as a concert violinist some sixty-five years in all, she having appeared in Berlin at a chamber music concert within a very few weeks of her death. Towards the last her powers had, of course, greatly declined, but still the spectacle of a woman of over seventy having retained enough technic to appear in public can be considered little short of marvelous. She was one of the prodigies who did not fail, but advanced steadily to the time of her womanhood. The concert platform was her natural element, and she was a woman of extraordinary strength of character and will power, as is evinced by her setting out on an American tour the year following the death of her idolised son. She was the possessor of the Ernst Stradivarius violin, one of the most famous specimens of the work of the great Italian master in the world.

At the present day her playing would seem somewhat old-fashioned, and it is not believed that she at any time achieved the heights as a virtuoso which have since been attained by our own Maud Powell, or by Kathleen Parlow and Marie Hall, of the present day.

It is only within the last quarter century that the violin has sprung into universal popularity as a lady's instrument, and the remarkable career of Lady Hallé undoubtedly had much to do in bringing this about.

## A NEW MUTE.

A VIOLIN mute on an entirely new principle has just been invented. Instead of being constructed with prongs fitting over the top of the bridge, the new mute is constructed with two small pads, one fitting on each side of the center of the bridge, and held in place by a spring. The two thin plates to which the pads are attached open and shut like a pair of tongs, and the mute can be adjusted very quickly. The inventor claims that the mute does not change the quality of tone, but reproduces the same quality in reduced volume.

# THE CHILDREN'S PAGE

Edited by JO-SHIPLEY WATSON

## AN INSTANCE IN LISZT'S BOYHOOD.

(This is the year of Franz Liszt's hundredth birthday. He was born in Raiding, a small town near Oedenburg, Hungary, October 22, 1811.)

Adam Liszt was awake at dawn; there were bustle and confusion in the little house at Raiding. To-day was the great day, for he and little Franz were going to Vienna to see Czerny, the celebrated piano teacher.

Franz was nine. His deep-set and wistful eyes were open wide with excitement.

"Oh, father, can it be true that we are really going to see Czerny and Beethoven! oh, can it be!" and he danced about the room and tossed his long hair from side to side. Beethoven! That magic word sent a thrill of delight through his tiny frame. Down deep in his child's heart he held to the dream of playing for Beethoven some day.

Had he not played in a great concert at Pressburg, the piano *Concerto* by Ries and a *Fantasie* of his own? He remembered his toes scarcely touched the pedals, and he remembered, too, how the elegant court ladies picked him up and kissed him and called him *Wunderkind* (child prodigy).

Count Amadi and Count Sapary had heard him that night and after the concert they came to Adam Liszt and offered to send his son to Vienna to study. And that is where they were going to-day.

Everything was ready, little Franz wore his Sunday suit of black velvet with gold braid and his Father carried the gold knobbed cane that had descended to him through four generations, for the Liszts were of noble birth, though poor.

Count Amadi was at the station to say "Good bye." The bell rang, the whistle tooted and off they went in the rattling train over the plains of Hungary. It was a long tiresome journey and little Franz and his papa were dust covered and weary when the train rumbled into Vienna.

There was a jumble of carriages at the station, but the Liszts did not hire one—every penny must be saved for the lessons.

The father grasped his son's hand and they hurried along the narrow streets to the Inn. "Little Franz must rest to-night," said the father, "Czerny must not see my boy as tired as this."

Early the next morning they started out to call upon "the master," for Czerny was the most popular teacher in the city.

Czerny was so busy with pupils that morning, the Liszts came very near not seeing him at all.

"I'm overwhelmed with work," he said, "I can't take another pupil," and he shook his head good naturedly at the father and son.

"But we have come all the way from Raiding and my son's very talented sir; why he is a *wunderkind*, Herr, Professor. Won't you even hear him play?"

"No, I have no time—no time, and besides——What's that!" The little Franz had stolen unobserved to the big grand piano and without being invited had plunged into the Ries concerto.

Czerny stood in amazement, his quizzical eyes peered over his spectacles and he looked first at Franz and then at his father.

"Well, well! Why didn't you say your son was a magician? Sit down, my dear

LISZT AS A BOY.

sir; indeed I shall take the lad." So Franz stayed and studied with Czerny for a year and a half.

And when Adam Liszt asked for his bill at the end of that time Czerny refused to accept a cent of pay.

Franz did amazing things with his music that year; he seemed to play a Hummel concerto as easily as a bird flies across the sky, and he was always asking for harder things to do.

Czerny was never tired telling about his wonderful pupil. The little Hungarian boy was known in every musical circle and Czerny's ambition was to have the boy play for Beethoven.

"No, no, my dear Czerny, you know how I hate prodigies; the boy's too young!" But Czerny never gave up. One day at Beethoven's house he had been praising the boy again and saying, "You really must hear the boy." As if put to his wits' ends Beethoven shouted, "Then bring on the lubber!"

Czerny lost no time in bringing his pupil. When they arrived Franz saw Beethoven sitting at a long, narrow table composing; he looked so cross that his knees shook under him.

Beethoven talked in an undertone to Czerny, but refused to even look at the boy. At last, and it seemed a hundred years to Franz, Czerny pointed to the piano. Franz was brave, this was the great moment of his life and he felt it though he was such a little fellow.

He mounted the stool, gave it a twist up and ran his fingers along the keys. What need to be afraid now, this was his throne and he was the monarch. He played a piece by Ries and his heart beat time to it; he felt Beethoven looking through his mind as though it were a sheet of glass.

"Can you play a Bach fugue?" said Beethoven when he had finished. Franz was too amazed to answer, so he plunged into the *C Minor Fugue* without a word.

"Could you transpose the fugue into another key?" he asked. Franz did not look up, but went right on into another key without stopping.

At the end he looked squarely at Beethoven. he wasn't afraid of the dark glowing eyes. for a gentle smile came over his sad face and he bent down and stroked the lad's hair.

"Such a fellow—such a fellow," he said, and the boy took fresh courage and said, "May I play something of yours?"

Beethoven smiled and nodded his head. Franz then played the first movement of the *C Major Concerto*. When he had finished Beethoven took him by both hands and kissed him upon the forehead, saying tenderly, "You are a happy one, for you will provide happiness and delight for many others. There is nothing better, more beautiful."

Franz Liszt remembered that day all his life. It was a sacred memory and he mentioned it very sldom, and then only to good friends.

*(Note: The above incident is founded upon fact.)*

### SOME THINGS FOR LITTLE FOLKS TO FIND OUT ABOUT LISZT.

Who were the other famous teachers in Vienna?

Where did Liszt study harmony and counterpoint?

Did he enter the Paris Conservatory?

What national music did he make famous?

Who were the great composers and concert players who tried to rival Liszt?

What great violinist lived at this time?

## THE WAY EDITH PRACTICED.

Pa: "Edith, how often do you practice on the piano when I'm away?"

Edith: "Every day, pa."

Pa: "How long did you practice yesterday?"

Edith: "Four hours."

Pa: "And to-day?"

Edith: "About the same."

Pa: "Well, I'm glad to hear you're so regular. The next time you practice, however, be sure to unlock the piano. I locked it last week and I've been carrying the key in my pocket ever since. Here it is!"—*Barnesville Republican.*

Human beings are strangely prone to attribute unusual success to almost anything except hard work. For a long time the Neapolitans believed that Mozart's phenomenal playing was due to the ring which he wore on his finger. They were thunderstruck when he took it off and played as well without it.

## A CHOIR BOY'S LESSON.

Boe went to school like all boys of ten. He played ball, rode a wheel and on Saturdays he earned extra money by delivering packages for the corner drug store; but the thing he loved most was his music. Some of the boys pointed their fingers at him and called him "Sissy," but this made little difference to Bob; he kept right on practicing and singing, for he had confidence in his mother, and she said, "Some day, Bob, you will be glad to have your music; it will never betray your trust if you work hard enough."

And Bob worked for that and because he liked it, too. He was straight and manly, and naughty, too, for sometimes choir practice was a terrible nuisance when an interesting ball game was on.

The memory of the choirmaster's face was always enough to turn him churchward, for Mr. Maderin's methods were unusual; he didn't scold and nag the boys or flog them, as the old-fashioned choirmasters did. He simply remembered things, and his memory worked against the boys in so many unexpected ways that they were never quite sure what punishment would come to them.

Punishment in this choir was the matter of losing points. Ten points meant a perfect score, and losing points meant that pay was decreased. Every boy was expected to make himself valuable, and he received pay according to his usefulness.

To be late, noisy and inattentive was to lose points, and that meant a loss of standing among the boys.

First of all, Bob learned what is meant to be on time. He looked for the first time in his life that he was part of a whole, and to be truly useful it was necessary to work with the whole and not independently.

He learned to know that the vestry room was not a playhouse nor a barn. The choirmaster, though apparently looking for the next piece of music, seemed to see all that was going on. So the easiest thing to do was to mind.

He learned to sit erect and not sideways, to stand on both feet and not to slouch; a good carriage counted toward a perfect score.

He learned the meaning of "ensemble," and this helped him in his piano lessons. When the teacher said, "Play the hands exactly together, Bob always added the choirmaster's words, "Let's try now for a perfect ensemble." In Bob's mind to have the left hand dragging behind the right was to lose a point.

Another important thing he learned well was the meaning of the word "Attack." "Attack" means to fall upon a thing with force, and Bob usually began his practice that way. To fall upon his scales and exercises with force, it seemed to make them easier to get over.

Besides promptness, good carriage, ensemble and attack he learned to love the swell of the organ and to love music for itself. Even the boys who called him "Sissy" looked up to Bob because he could do something they could not, and the day Billy Withers decided he was going to be a policeman when he grew up Bob decided to be an organist like Bach and Guilmant. He confided this to his mother one evening after tea, and she said, "Bob, dear, you can be anything you like if you work hard enough."

Bob has worked and he is glad a thousand times that he has his music, for it has never betrayed his trust or the love he has put into it.



## "THE WAY TWO LITTLE GIRLS PRACTICED."

### Two Monologues with a Moral.

(The resourceful teacher will delight in finding this material. With two clever pupils this pair of monologues may be acted at a recital, and is sure to arouse great interest and at the same time point to a good moral.)

MILDRED.

Scene: Parlor.
Time: 4 P. M.

(Mildred, seated at the piano, plays a scale up and down; she looks up and says:) "That didn't come out right; teacher says you must always come out on the thumb, but it's just an accident when I land on my thumb. I 'most always come out on my third finger. I don't see why it was my second this time." (Plays up and down again and ends the scale with the second.) "If it comes out twice on the second it ought to be right. Third time's the charm any way; guess I'll begin again." (Third time she ends the scale with the [illegible] finger.) Well, I do declare to goodness! Who ever heard of the like, twice on second and once on [illegible] Wonder which is right? Who [illegible] scales anyway? I see no use in [illegible] (Looks at the clock.) "I don't [illegible] that clock's going." (Takes it down and listens.) "My, but it's run- [illegible] awful slow, I've only been here [illegible] minutes." (Looks at her practice [illegible] "It says ten minutes for scales [illegible] fifteen minutes for studies and five [illegible] for finger gymnastics." (She [illegible] card fall upon the floor; she [illegible] up at Mozart's picture hanging [illegible] the piano.) "O, I wish I was a [illegible] composer, then I wouldn't have to practice! Mozart composed when he was [illegible] only twelve. I believe I'll compose; it's so much easier than scales." (Plays *The Last Rose of Summer* with [illegible] finger.) "That sounds like some- [illegible] else; guess I better begin down [illegible] (Plays *America* with one fin- [illegible] She looks up surprised.) "*So does* I suppose some one has com- [illegible] that before. Mozart couldn't [illegible] been bothered that way, because [illegible] before there were any tunes. [illegible] love to compose; I wish teacher [illegible] let me compose like that all the [illegible] I think I'll ask her. Well, it's [illegible] minutes now and time for studies." (Plays Duvernoy Op. 120, haltingly.) "I hate studies. I suppose teacher has to have something to fill up the time. She says when I play Duvernoy I sit down at the bars." (Plays again, haltingly.) "Maybe I do sit down at the bars, but what are they there for if you are to play on?" (Listens intently.) "O, goody! there's Mamie calling." (She goes to the window and calls.) "Yes, Mamie; just a minute. O, yes, I'm all through practicing!"

MARJORY.

Scene: Music Room.
Time: 8.30 A. M.

Marjory, aged ten, is seated at the piano. She looks at her practice card and reads, "Spell out the major scales." "Miss Marsh always says 'Spell your' scales away from the piano, each letter in its order as it is in the alphabet, with flats and sharps to make the half steps come right.' Now, I always did call E sharp F in the scale of F sharp; if you call it F instead of E sharp you misspell the scale." (In her note book she spells her scales in letters, up to C sharp.)

"And when I have spelled them in letters then I am to spell them in tone on the piano." (She takes ten minutes for tone-spelling.) "Teacher says I must listen to my tone all the time; it's what music is made of, and if you don't have a good tone then the music is poor. She says I must mould it as a sculptor does his clay, or as we did in kindergarten. I must never punch it into shape, but press it there, full and round."

(Looks at practice card and reads, "Ten minutes for studies." She takes down a copy of Duvernoy, Op. 120.)

"I'm to think of a typewriter when I play this. I'm to imagine a clean piece of paper under each key, and when I press down the keys I make a mark on that clean white paper and that mark must be clean and clear like the copy of an expert typewriter. There's to be no jumbi ng, no running together of tones. I'm to punctuate, too, just as I would a letter, or a note to a friend." (Marjory goes over the Duvernoy study slowly, counting aloud.) "I hate to count out loud. Miss Marsh is horribly fussy over counting anyway. She says when Demosthenes practiced oratory with a pebble in his mouth he wasn't thinking about the pebble, for his mind was fixed upon stammering, and counting aloud was like Demosthenes' pebble; the thing to think of is the result and not the pebble. Now, here on the second page, when my left hand comes in, I've had such a time with those chords! Miss Marsh says they are like the leaning Tower of Pisa, they won't stand up because they are not built right from the bottom. You never heard of a carpenter beginning to build the third story first!" (Looks at practice card. "Ten minutes for pieces.")

"My piece is that new *Spinning Song*. I can't play it good at all. Miss Marsh says I play it with the brakes on, and Mozart composed when he was only twelve. I believe I'll compose; it's so much easier than scales." (Marjory shakes her wrists up and down and starts in with the *Spinning Song.*) "O, I just love this piece. It's as good as an automobile ride." (Listens intently.) "That's Mildred's call, but I'm busy now. Miss Marsh always says after a bad lesson, 'What a pity you didn't practice right, Marjory, my dear. Nothing pays quite so well as a few hours of the right kind of practice.'"

## A BATCH OF BACHS.

BY R. M. C.

A Good Humorous Recitation for Club Meetings.

Nor old nor new e'er saw the match
Of good old John Sebastian Bach.
There is a bright, a joyous smack
Of humor in the tunes of Bach.
The weaving voices' friendly talk,
In some melodious fugue of Bach,
Gives jaded ears no sudden shock,
But makes us love and reverence Bach.
The brays that make our ear-drums ache,
That drown the quiet voice of Bach,
The tuneless ravings of the rash
Perverters of the art which Bach
First founded—all the weird hotch-potch
Of nightmare screams that noble Bach
Would laugh at—these shall end in smoke.
While, down the ages, good old Bach
Shall charm us still, as some calm loch
Charms tired travelers. Here's to Bach!
Beethoven's great, and Brahms, but ah,
What are such men, compared to Bach?
Auf Deutsch muss ich es sprechen. Ach!
Ich liebe dich, du alter Bach!

# PUBLISHER'S NOTES

A Department of Information Regarding New Educational Musical Works

**Style and Dexterity. A New and Fascinating Work. By Sartorio, Op. 903.**

Carl Czerny wrote over one thousand compositions, and most of them were so valuable that the musical world is unwilling to give them up, even after the lapse of a half a century. With this new work, Sartorio has reached his 903 opus, and is thus in a fair way to break the remarkable record of Czerny. Sartorio's growth in popularity has been due to his fertility, his tasty melodies and his exceedingly graceful and musicianly treatments. He is, in fact, a kind of bridge between Czerny and Heller, embodying the technical excellence of the former with the tunefulness of the latter. Pupils like Sartorio's works because they are so "playable." There are few uncomfortable stretches and "ticklish" passages. Nevertheless, the seven studies in "Style and Dexterity" are full of interest and the pupil in the fourth and fifth grades will find plenty to work for. There are studies in melody playing, arpeggio playing, passage work, chord playing, etc. Teachers in search of something to break the monotony of their work, something to prevent their routine from becoming a grind will receive these new teaching helps with delight. The book is 34 pages in length—full music size. The special introductory price on this work will be 20 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

**"The First Months in Pianoforte Instruction." By R. Palme.**

"How shall I begin to teach?" "What shall I do at the first lesson?" "I can play, but how under the sun am I to tell others how to do it?" These and a hundred similar questions are answered by the "First Months in Pianoforte Instruction." The book serves two distinct purposes. It provides the young teacher "just starting in" with a chart to lead her to see just what to do at the very first lessons. It provides the teacher who is more experienced with a means for systematizing her work with beginners. It is based upon the methods which have been used in German music schools for nearly a century. It is sufficiently elastic to permit the teacher to introduce her own ideas in special cases. In other words, it does not bind the teacher down to any particular course, but rather points the way. It combines practical keyboard work with that knowledge of the rudiments of notation taught in the true and thorough German fashion which has been the foundation for so much of the substantial educational work done in Germany. Most American teachers, particularly the young ones, need a book like this, and need it badly. The advance of publication price is only 15 cents.

**Summer Music.**

Quite a large number of our regular patrons, and many who teach only during the summer months, are availing themselves of our offer to send out a special monthly package of piano music suitable for teaching purposes or for recreation. Some who do not teach in the summer are still glad to look over the music with a view to its use in the fall. A postal card order will start these packages to the address of any teacher in the United States or Canada.

**Next Season's Music Supply.**

As one season follows another the On Sale feature of our business much more than maintains its popularity. Begun in a small way, its aid to the teacher was quickly recognized, and the growth of the business itself has been, in a large measure, the mere expansion of the "On Sale Plan"; this plan has been imitated more or less, but the peculiarly pedagogic nature of our publications has placed the solid seal of success on this branch of our business, so when we solicit orders of this character it is without the least sense of experimentation; we already know, and we have great confidence in our ability to take care of the real wants of those who teach music; what we have done so successfully for over a quarter of a century we may be expected to continue to do. Therefore we frankly invite music teachers, directors and all others professionally connected with this art to take advantage of the "ON SALE PLAN" for the coming season.

It is easy to make arrangements now, during summer, and we are especially desirous to execute a large share of this class of business in advance of the rush incidental to the opening of the schools in September. Our regular patrons will appreciate the suggestion to ORDER EARLY for NEXT SEASON, and prospective patrons will not regret making early acquaintance with our system of doing business. *Teachers' correspondence solicited.*

**Imaginary Biographical Letters from Great Masters of Music.**

Biographers are often dependent upon the letters of great men for material for their biographies. The authors of this delightful book for children has reversed the process, and by collecting material from well-authenticated sources they have developed a series of letters based upon fact, but spiced with the interest of fiction. This book may be used in club work as an auxiliary book for history study, and it also makes about as attractive a gift book for a child as can be imagined. The composers who are supposed to have told their stories to little folks are Bach, Beethoven, Händel, Mozart, Haydn, Rossini, Liszt, Chopin, Berlioz, Moscheles, Schumann and others. The book is made more attractive by the use of original drawing made expressly for this work. The advance offer price on this book is exceedingly low, and those who desire a copy at this rate should order at once, as this offer will be withdrawn after this final notice. Send 40 cents to secure a copy while the offer is still on.

**Letters from a Musician to His Nephew.**
By E. M. Bowman.

No teacher living to-day was closer to Dr. William Mason than E. M. Bowman, and when Dr. Mason died he requested that Mr. Bowman might occupy the studio he had tenanted so long in New York. Dr. Mason was an extremely original thinker, and the methods he employed in his "Touch and Technic" have attracted world-wide attention. Naturally, there is much in this system which could not be included in the original books. Mr. Bowman in writing these imaginary letters to an imaginary nephew has included some invaluable comments upon Dr. Mason's methods of teaching. These, of course, form only a part of the book. The remainder is built up upon Mr. Bowman's personal experience as a teacher as well as his experience as a student in America, Germany, England and France under some of the greatest of teachers. This book is a composite of the best in existing teaching methods, and one may safely say that the teacher or student who possesses it and who applies himself diligently to it, will have little difficulty in getting information and ideas worth one hundred times the price asked for the work. The advance of publication price is 20 cents.

**New Popular Album for the Pianoforte.**

This work is well advanced in preparation, but we will continue the special offer for a short time. The pieces in this book will be of intermediate grade, all new and exceptionally attractive, such as have not appeared in previous albums of similar nature. In our experience there is more demand for a good popular album than for any other collection of piano music. This new volume of ours will be one of the best.

The special introductory price during the current month will be 20 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

**Mexican Dances for the Pianoforte.**
By Luis Jorda.

The publication of a set of Mexican Dances is particularly timely in view of the general interest which is being directed toward Mexico at present. The Spanish-American Dances have a character and flavor all their own. These specimens of Mr. Jorda are typical and thoroughly artistic. They will prove to be striking novelties on any program. They are to be published handsomely in book form.

The special price in advance of publication is 25 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

**Songs of Praise and Devotion.**
By I. V. Flagler.

This will be the last month for the special offer on this collection of Sunday-school and Gospel Hymns. This collection is by I. V. Flagler, and about one-half the book consists of original compositions by him, and the most of the pieces are gems that are far above the average gospel hymn or the music that is used in Sunday-school, and they are extremely melodic and singable. Anyone in search of a new work for Sunday-school or Young Peoples' Societies will find this work superior in every way.

Our advance price for the work during the current month will be 20 cents. This month will end the special offer, so procure a copy to examine during the present month.

**About Returning On Sale Music.**

Although many of our patrons have by this time closed their "On Sale" and other accounts with us for the teaching season just finished, there are still many others whose work has lasted until later in the season, and from whom the returns are still due; to all such we desire to say that the unsold and unused portion of the "On Sale" music should now be returned for credit so that our accounting department may render a final and correct statement of each account; goods returned to us should include only such music, etc., as was originally sent on sale or for examination, and all parcels, whether sent by mail, express or freight, *should bear the sender's name and address* for identification in our receiving department. The return charges are to be prepaid by the customer; the rate by mail on printed matter, and from most places by express, is 8 cents a pound, but the heavier shipments by express are carried at a lower rate per pound except from very distant points. If in doubt about the rate, weigh the package and write us, giving the weight, and we will advise you promptly; also supply a label entitling shipper to the special printed matter rates. The name and address of the sender is *absolutely necessary* to insure proper credit for music sent to us.

**Musical Picture Book.**
By Octavia Hudson.

This book is very nearly ready, and it will shortly go to press. Works of this type are now used very largely by elementary teachers, the idea being to give the young pupil something to play as soon as possible. This is one of the best books of its class, and cannot fail to interest the youthful beginner. The author, who is a successful teacher, has had much experience in this line. The book will be published in convenient oblong form with good-sized notation.

The special price during the current month will be 25 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

**Reed Organ Music.**

Teachers of the Reed Organ have always had more or less difficulty in selecting proper graded material for the steady and thorough advancement of pupils. This has been especially true of studies and pieces suited to the more advanced player. Elsewhere in this issue is a special list of those compositions and books that experience has shown to be most effective. Reed Organ teachers should send for our complete catalog of compositions and arrangements for that instrument. Or teachers may order a selection sent "On Sale" for examination. A postal card request or order will receive immediate attention.

**Bach Album for The Pianoforte.**

This work is now nearing completion, but we will continue the special offer for a short time. Our aim is to make this the best popular Bach Collection yet published. It will contain all the favorite numbers which appear in the usual collections, together with a number of others of great importance. Every number is a gem. The work will be edited with the utmost care after comparison with all standard editions, and will be handsomely and substantially gotten up.

The special introductory price will be 20 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

**Returns and Settlement of Accounts.**

To any of our patrons who have not yet made settlement of their last season's On Sale account, we ask that they now give the matter early attention. The new season of 1911 and 1912 is but a few weeks off, and it is of no little importance that the past season's accounts be adjusted before the new season's rush is on.

If the On Sale music received from us during the *season just past* is satisfactory and of such a character as to be of use in the next season's work, it may be retained for another season on payment of a suitable amount to be arranged by correspondence, thus saving expense of transportation charges. If the music has been retained two teaching seasons, however, a complete settlement is required and expected now, and the returns should be made at once. We want to emphasize the importance of placing the sender's name and address on the outside wrapper of any package containing music or music books returned to us for credit. Patrons failing to do this are likely to experience annoyance, as delay is almost certain in the adjustment of their accounts, as it is sometimes simply impossible to know from whom a package comes, and we are in such cases obliged to await a complaint from a dissatisfied customer. We are, therefore, very desirous to avoid the misunderstandings that are so apt to arise from this kind of oversight.

*Please remember to write your name and address plainly on the outside of all packages returned to us for credit.*

**Works Reprinted During May.**

In accordance with our custom from month to month, we take pleasure in calling the attention of our readers to a number of our important publications which have gone through a number of editions and which are again being reprinted. We should be pleased to send any of these compositions for examination to all those entitled:

Four Hand Parlor Pieces. This is one of the best collections of piano duets for players of intermediate grade. All the numbers are bright and melodious, lying well under the hands, with interesting parts for both players.

Two Pianists. This is another four hand collection, larger and with rather more advanced pieces than are contained in the preceding work. Both books have been very successful.

Organ Player. Organ Repertoire. These are two of our popular collections for the pipe organ. Both have been extremely successful, and are widely used both for church and concert purposes, as well as for teaching.

First Sonatinas. This is an exceptional set of pieces in sonatina form introductory to the classics. It may be taken up by pupils in the early second grade. The pieces are progressively arranged and are by standard writers.

Tunes and Rhymes for the Playroom, by Geo. L. Spaulding. This is a favorite book for use with young beginners. The pieces are characteristic and exceptionally entertaining, each number being accompanied by appropriate text.

MacFarren's Comprehensive Scales and Arpeggios. This is one of the best and most complete collections of scales, arpeggios, etc., in all forms.

In the Presser Collection we will reprint: Heller, Op. 47; Loeschhorn, Op. 67; Bach's Little Preludes and Fugues, Kuhlau's Sonatinas, Kohler's Sonatina Album; Duvernoy, Op. 176; Concone, Op. 24; Kayser's Violin Studies, Op. 20, Book 1.

**Make Your Next Season Yield a Bigger Profit.**

Of course, your sole object in life is not that of trying to see just how many dollars you can squeeze out of it. Everybody knows that those who make music a life work make innumerable sacrifices to art and to their fellowmen. But that is no reason why your professional work should not return all that is rightfully your due. Not more than ten musicians in a hundred get anything like a just return for their investment of time, energy and money. You may have been among the ninety who have been cheating themselves unknowingly. The reason the musician fails to get better return is that he does not know how to go about it. The *Business Manual for Musicians* tells you how. Mr. Geo. C. Bender, the author of this book, takes up all the points bearing upon how to get pupils by ingenious but legitimate methods, how to hold them from year to year, and how to insure a steady and profitable income. The time to get the most out of this book is *right now*. The Summer months offer you extra leisure to make your plans for next year. This book tells all the secrets of successful musical advertising. It will help you make 1911-1912 your *banner* teaching year. It will show you how to make every teaching period raise your bank account. If you get just one pupil through its advice it will pay for itself many times over. The teacher cannot possibly find a better ally in the fight for substantial success. The price of the *Business Manual for Musicians* is $1.00—or send us $1.75, and we will send you the Bender Book, and at the same time renew your subscription to THE ETUDE for one whole year.

**Early Closing.**

During July and August our place of business will be closed daily at 5, except on Saturday, when the closing hour will be 1 o'clock. Nevertheless, we shall not allow any orders to be carried over with the possible exception of selected orders received in the last mail delivery; patrons are therefore advised to mail all orders to us as early in the day as possible and thus in most instances insure delivery at our office the 8 o'clock or a later Saturday morning mail. All special delivery letters should be on their way early enough to reach us before the closing hour, especially anything ordered toward the close of the week; otherwise such orders remain in the post-office over night, and sometimes over Sunday. If our customers will make it a point to mail orders according to these suggestions our usual record for promptness will be maintained.

**New Gradus Ad Parnassum. The Trill.**
By Isidor Philipp.

This will be the fourth book that will appear in this series of piano studies. The trill stands as one of the most important divisions of piano technic, and it is also one of the most useful in developing general technic and strengthening the fingers. This book will be devoted to the trill in all its ramifications. Both the right hand and the left hand will be treated. Mr. Philipp has gathered together all of the best studies that contain trills. There is nothing that shows up defective technic quicker, and there is nothing that adds more elegance and finish than a beautifully rounded trill. All pianists who are ready for this grade of study should by all means get a copy of this work and study it carefully.

Our advance price on this book will be the same as the others, 20 cents, postpaid.

**Playing Two Against Three.**
By Chas. W. Landon.

This new work is now nearly ready, but the special offer will be continued during the current month. The playing of combined uneven rhythms is always a great bugbear to musicians, but all difficulties may be overcome by rational, pedagogical means. Playing Two Against Three is really the foundation of all uneven combinations, and when this is once conquered, all others are made easy. We feel sure that anyone who will carefully study Mr. Landon's book will have no further trouble.

The special introductory price during the present month will be 25 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

**Preparatory Technic for the Pianoforte.**
By Isidor Philipp.

This important new work is now ready and the special offer is hereby withdrawn. This book is one of the best of its kind ever published. It offers all the necessary material for daily practice according to the most modern methods; material which will last the student for a long time. Every department of foundation technic is covered adequately. Although the work is no longer on special offer, we shall be glad to send it on special offer to all who may be interested. We anticipate a very bright future for this book.

**26 Four-Hand Pieces.**
By F. Neumann.

We will publish during the summer months an instructive volume for four hands. This volume is one of the most interesting that we have ever known. The pieces are arranged in progressive form. They are little melodic pieces that are full of character and were originally made for four hands, and are not published in that form. Therefore they are much more musical and interesting than they would be if they were simply arranged from the solo work. The pieces also have names and very much a most interesting volume for almost any pupil. They begin at Grade 1½ and end at Grade 3½ on a scale of 10.

The advance price on this volume will be 25 cents, postpaid, when published.

### At Home.

It is said that Caruso may have to undergo another operation.

There is a possibility of Debussy visiting Boston to direct *Pelleas et Mélisande*.

An amateur production of *Martiana* by the Philadelphia Operatic Society met with much favor.

Mendelssohn Hall, the famous New York concert hall, is to be removed to make way for a modern skyscraper.

Bonci and his wife recently took a trip in an aeroplane. Would it be correct to refer to this as "a flight of genius"?

Dr. Davenport Kershon succeeded in winning three of the gold medals offered by the Florida State Music Teachers' Association for vocal compositions.

Weingartner has been engaged to conduct a series of Wagner performances by the Boston Opera Co. next season. Felix Weingartner is one of the foremost conductors of the age.

Georgia Kober has been chosen by her associates to succeed the late William H. Sherwood as president of the Sherwood Music School. Walter Keller will be director.

Fred C. Whitney has secured the sole rights for the production of Strauss' *Salome* in America and England. Concert performances are barred without a written agreement of Mr. Whitney.

The twenty-third annual convention of the Illinois Music Teachers' Association took place recently at Centralia. Many excellent concerts were given, and new officers appointed.

An English paper announces that in Portland, Ore., there is a veteran choir whose ages of the members varying from 68 to 76 years. *The Old Folks at Home* is doubtless a popular number with them.

Edwin Lemare, the celebrated English organist, who is now touring this country, gave one of his most successful recitals in the Trinity Lutheran Church, Hagerstown, Md., upon the opening of the new Möller organ.

The Louisiana State Music Teachers recently held a three-day convention at New Orleans, at which several important matters were discussed. Officers were elected and a constitution and by-laws adopted, making the organization permanent.

During last Spring an exceptionally successful performance of Hayin's *Creation* was given at Old City Hall under the direction of Edward B. Manville. By combining two local oratorio societies an excellent chorus was secured.

One of the most successful of all American Songerfests was that held at Milwaukee in June. Seventy-five soloists took part, and the occasion marked the first performance of Hugo Kaun's *Carnival Suite*.

Dr. H. J. Stewart instituted a series of organ recitals in St. Paul's Church, San Francisco, for the purpose of dedicating the fine new Hall of Hastings Instruments. Dr. Stewart is one of the foremost American organists.

Sir Henry Wood has definitely decided not to accept the post of conductor to the Philharmonic Society of New York, made vacant by the death of Gustav Mahler. The position has been accepted by Joseph Stransky, the famous Bohm director.

Two gentlemen in the West have invented a fiddle case no longer than the instrument, and in order to overcome the difficulty of accommodating the bow they have invented a new kind of bow with a hinge inside the grip.

A course in singing will be commenced next year in connection with the college course at Columbia University under the guidance of the well-known tenor, John W. Nichols. The course will count three points towards the collegiate degree.

Boston recently witnessed "The Pageant of Darkness and Light," an imposing affair in which many took part, invented and designed by John Ozenham and Hugo Mans. The music was by Hamish MacCunn. Five thousand persons were engaged in its presentation.

The Philharmonic Society of New York has elected the following honorary members: Strauss, Humperdinck, Puccini, Busoni, Sgambati and Carnao. It is only right that the oldest musical organisation in the country should recognise our great contemporary musicians in this way.

A music festival in Columbus has been held with great success. A notable feature was the singing of 325 school children. The soloists included Perceval Allen, Reed Miller, Cecil Fanning, etc. The Thomas Orchestra assisted, and the choral works were performed by the Oratorio Society, W. E. Knox, director.

A May Music Festival was recently held at Freeman, South Dakota. Where there is a will there is a way. Freeman did not possess any hall big enough to accommodate the festival and accordingly a great tent was erected on the college campus. All honor to the enterprise of Freeman

The Chicago Madrigal Club offers its ninth annual prize competition. One hundred dollars will be given to the writer whose setting shall make a musical setting of the poem, *In Pride of May*. A booklet giving full particulars may be sent by writing to the conductor, Mr. Arthur Dunlinger, 410 Kimball Hall, Chicago, Ill.

Mr. Gatti-Casazza and Mr. Hammerstein have recently become members of the council of the Institute of Musical Art in New York and an arrangement has been made whereby gifted students of moderate means will be given an opportunity to sing small parts at the Metropolitan Opera House.

The Pittsburg Male Chorus of one hundred dollars for the best musical setting (male voices) of Bayard Taylor's poem *The Song of the Camp*, written by an American composer. Compositions should be sent anonymously to Mr. H. C. Sherrard, Frick Building, Pittsburg, Pa. Each manuscript should be accompanied by a sealed envelope containing the name and address of the composer.

The North Shore Music Festival, held each year in May at the Northwestern University, under the direction of Peter Christian Lutkin, is one of the most distinctly musical events of the Middle West. Great choruses of earnest music lovers have been formed under his direction.

### COMES, A TIME

When Coffee Shows What It Has Been Doing.

"Of late years coffee has disagreed with me," writes a matron from Rome, N. Y.

"Its lightest punishment being to make me 'logy' and dizzy, and it seemed to thicken up my blood.

"The heaviest was when it upset my stomach completely, destroying my appetite and making me nervous and irritable, and sent me to my bed. After one of these attacks, in which I nearly lost my life, I concluded to quit the coffee and try Postum.

"It went right to the spot! I found it not only a most palatable and refreshing beverage, but a food as well.

"All my ailments, the 'loginess' and dizziness, the unsatisfactory condition of my blood, my nervousness and irritability disappeared in short order and my sorely afflicted stomach began quickly to recover. I began to rebuild and have steadily continued until now. Have a good appetite and am rejoicing in sound health which I owe to the use of Postum." Name given by Postum Co., Batt'e Creek, Mich.

Read the little book, "The Road to Wellville," in pkgs. "There's a Reason."

Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.



The Oberlin Spring Festival drew a large number of music lovers from the surrounding districts. This year's festival was the fifty-first season of the Musical Union, and the closing concert the 156th of the series. Dr. G. W. Andrews conducted the chorus and Frederick Stock directed the orchestra. Perceval Allen, Janet Spencer, Reed Miller and Clarence Whitehill were the soloists, and the works given included Georg Schumann's *Ruth*, excerpts from *The Messiah*, and several orchestral and solo numbers.

Buffalo has entertained two musical conventions this year. The first was local and was known as the May Festival. The Thomas Orchestra participated, and the event was very successful. The second was the convention of the New York State Music Teachers' Association, one of the most active and effective organisations of teachers in existence. Much time at the latter convention was given over to "round tables" and discussions of new methods. Several famous artists took part in the concerts, including Dalton-Baker, the eminent English baritone, and Mme. Bernice de Pasquali, the famous coloratura soprano who succeeded Sembrich at the Metropolitan Opera House, and who has just been reengaged for her fourth season.

The Boston Music School Settlement has had an exceptionally successful year. Mr. Daniel Batchelor, who has contributed to the Etude very frequently, is one of the prime movers in this institution, and the Executive and Advisory Boards contain many representative musicians from Boston. The control and enrollment of the school is ninety-six children and twenty-three adults. Nine hundred and fifty lessons were given in six months. Seven different nationalities are represented. The boy composer whom Strauss describes as "the wonder of his age," to write music for the Daughter-less Pepita Arriola would be glad to pay her accompaniments.

Gustav Mahler's will is to be opened soon. It is understood that despite his large earnings in New York and elsewhere, he has not left a big fortune. His widow will receive a pension of $1200 a year from the Vienna court opera. Mahler's death has occasioned the greatest possible grief in Vienna, where, despite his eccentricities, he was much beloved. One of the instructions that his heart was to be pierced with a needle to make sure that he was really dead. An extended notice of Mahler's career will be found in another part of this issue.

Commenting on the death of Gustav Mahler, the German newspaper *Mittag Zeitung* published a list of the "Victims of the Dollar"—Germans who have succumbed to the exacting demands of American life. The list includes Wilhelmine Schroder, who died in Mexico from cholera in 1854; Leopold Damrosch, Anton Rubinstein, Heinrich Hegeld. Many cases are given of Germans who left home with great reputations only to sink to mediocrity in this country, and of others who have failed through theatrical and operatic speculations. All of this is very true and very sad, yet it would perhaps have been more fair if the *Mittag Zeitung* had included Albert Witherspoon, Alois Hinckley, Coe Glenn, Alma Gluck, Louise Homer, etc. The chorus consisted of the Pasaic and Paterson choral unions, and considering that one rehearsal of the combined choirs could be held, they did remarkable work. Perhaps the "Opera and Elman" night was the most successful of the evenings. The special feature to be noticed was the performance of the "Young People's Chorus and Young People's Orchestra." It is surely a great advantage to train boys and girls in this way, so that from their days of childhood they will be accustomed to the real in music. Only by this means can there be made truly musical, and we desire to congratulate all concerned in this somewhat novel festival feature. Among the works performed were a Bach cantata, Mendelssohn's *Come Let Us Sing*, and various operatic excerpts, besides some excellent standard orchestral works.

### Abroad.

Wolfram Humperdinck, son of Engelbert Humperdinck, recently made his début in Gernmany as a conductor.

Eugene d'Albert's opera *Tiefland* has recently had its 300th performance in Berlin.

We are told that efforts are being made to present the Boston Opera Co. in Paris next Spring.

Not satisfied with machines for making music, a Vienna inventor has contrived a machine for making applause.

Two American singers, Nordica and Alice Nielsen, have again scored great triumphs in Berlin.

The Conservatory of Prague recently celebrated its one hundredth anniversary. Among those who have been associated with this Conservatory have been Dvorak and Smetana.

The most successful opera in Vienna this year has been Eysler's *Der Unsterbliche Lump* (The Immortal Vagabond). This work has received 200 performances. So far it has not been heard in America.

It is estimated that the cost of taking the Sheffield choir round the world will amount to $250,000. This body of singers consists of representatives of the foremost choral body in England.

Just as we are going to press, the sad news of the death of Johann Svendsen, on June 14th, reaches the office of The Etude. A biography of the famous Norwegian composer will appear in a future issue of The Etude.

The oratorio of Hector Berlioz, *L'Enfance du Crist*, will be given at the Theatre de la Monnaie in Brussels in operatic form. This will be the first scenic representation of the work. The trilogy will be divided into three acts so as to accommodate itself to the music.

England has always manifested a great interest in sight-singing and ear training. Recently it has been proposed to making ear training exercises a part of the tests in the many examinations for certificates and degrees which are continually conducted in different parts of the country.

The new Debussy work, a setting of D'Annunzio's *St. Sebastian*, has been produced in Paris, and we are told that it reveals the great French composer in a new light. The Paris representative of the New York *Times* says: "Debussy has combined the simplicity of Palestrina with such brilliancy of musical thought and such richness of orchestration as to make one fairly stagger." This sounds somewhat rhapsodic, but we hope it's true.

A report comes to us from Melbourne of the discovery of a child of six who "rejoices in a throat unique in its formation." Doctors and musicians who have examined her say that her throat is different from that of any other human being. When she was two years old she began "warbling like a canary." She is now six, and apparently outdoing Tetrazzini. Why does not some one get Kornelius, the boy composer whom Strauss describes as "the wonder of his age," to write some music for Daughterless Pepita Arriola would be glad to pay her accompaniments.

# ANSWERS TO QUESTIONS

Edited by LOUIS C. ELSON

*Always send your full name and address. No questions will be answered when this has been neglected.*

*Only your initials or a chosen nom de plume will be printed.*

*Make your questions short and to the point.*

*Questions regarding particulars of harmonic markings, etc., not likely to be of interest to the greater number of* ETUDE *readers will not be considered.*

*Q. I recently heard a Hungarian orchestra play, and, while the music sounded rich and fully harmonized, I was told that not one of the players could read a note of music. Have they some system or some routine which they follow?—(A. J.)*

A. They have no system. The Hungarians, the Bohemians and the Welsh are nations of natural musicians. In Bohemia I have often heard the tradesmen of a village come together of an evening and improvise excellent orchestral music. As regards the Hungarian music, I once went to Buda-Pesth solely with the purpose of hearing the music that you describe. It is chiefly gypsy music. In Hungary the leader of the band, always a violinist, stands before his musicians and begins a folk-song which they are all supposed to know. They improvise variations to it. There is not a scrap of music in the orchestra. This first movement is always slow, pathetic and tender. It is called the "Lassan." Then there comes a wilder, fiercer strain. This grows quicker and quicker, until it ends in a frenzied delirium of tone. This is called the "Friska." Liszt's Rhapsodies will teach you something of the character of these orchestral improvisations. The performers are mostly stringed instrument players, but I have also heard wood-wind and brasses in some of the bands. Generally the scale on which many of these melodies are founded is a peculiarly sad minor. It runs C, D, E-flat, F-sharp, G, A-flat, B, C. Padderewski used this scale in the most important melody in his opera, *Manru*.

*Q. How often does a piano need tuning? (B. D. K.)*

A. It depends entirely upon its use. After a great artist has played a recital upon an instrument it will certainly be found out of tune at once. It is a mistake to suppose that an amateur puts a piano out of tune quicker than a professional. An amateur with weak fingers and wrists may produce the feeblest sound, but he does not bang the piano.

*Q. Do concert players and virtuosos keep up their technical practice while touring the country? (D. F.)*

A. Most certainly. Von Bülow once made the remark: "If I miss practicing a single day I know it; if I miss two days, my friends know it; if I miss three days, the public knows it." Many artists, when making a long railroad journey carry along a dumb keyboard on which the action can be made harder or softer automatically, and keep up their finger work on the train. In hotels I have found more than one artist unsettled with a piano with weighted strings, so that the tone could not carry beyond the room. With the "practice pedal," which pushes the felt between the hammer and the wire and thus permits unlimited practice without disturbing the neighborhood, I presume you are unacquainted.

*Q. Is the waltz a very ancient dance? (M. S. F.)*

A. It is difficult to answer this offhand. Some authorities trace the waltz back to the Elizabethan dances, and French and German authorities also claim an antiquity for the dance. But it first appeared under the name of "waltz" towards the end of the 18th century. The true waltz of to-day is the child of the minuet. If you will examine some of the minuets of Schubert you will find that they are not very different from the swingy waltz, while Schubert's waltzes are not far removed from his minuets in style. Of course, it was the first Johann Strauss (there have been a host of his name, including the late Oscar his time) who established the true waltz, and his home was, and is, Vienna. One little piece of advice can be given regarding the playing of waltzes. To get the true swing play the 3-4 rhythm as if it were written 6-8.

*Q. Why was "Weber's Last Waltz" so called? I understand that it is by Reissiger and not by C. M. v. Weber. (M. J.)*

A. You are quite right. The composition known as Weber's *Last Waltz* or Weber's *Last Thought*, was composed by C. G. Reissiger. He wrote it just before Weber made his fatal trip to England. Weber was so pleased with the melody that he asked Reissiger to call his attention to it when the composer did, and Weber took it with him to London. When Weber died suddenly in that city they found this manuscript among his papers. Of course, they at once came to the conclusion that this was the last work of the defunct master. It was at once published as such. In vain poor Reissiger proved over and over again that the work was not Weber's, but his own: it had been launched as *Weber's Last Thought*, and *Weber's Last Thought* it will probably remain to the end of time. There are other compositions that are parading under false colors, as, for example, Mozart's Twelfth Mass, Stradella's Prayer, etc. For an account of these see Elson's *Mistakes in Music and Music Teaching*.

*Q. What is meant by "Declamatory Melody?" (H. B. W.)*

A. It means "Recitative," and usually the "Free Recitative." There are two kinds of Recitative. The Free Recitative has no tempo-mark and a very slight accompaniment, a few chords here and there to sustain the intonation and to give ingenious modulations. The singer can alter the value of the notes and even the notes themselves almost at will. The accompaniment of the Free Recitative, even in grand opera or in oratorio, is often given to piano alone, for no orchestra could follow closely a long stretch of Free Recitative. The Measured Recitative is the opposite of the above, and has tempo-mark, full accompaniment, and is sung as a song would be, only it is but a fragment, not a tune or a complete period.

*Q. What is the most characteristic thing about Italian music, French and German? (A. R. F.)*

A. The Italian music is chiefly melodic and singable. The French is generally elegant and graceful, while the German tends more to be dramatic and declamatory. These are the chief vocal characteristics, but, of course, there are notable exceptions. A full answer to this question would demand an essay in itself.

*Q. I understand that there are two methods of teaching Harmony—one by means of a thorough-bass, the figures in the bass, and the other by means of a different kind. Will you kindly give some characteristics of the different systems so that I can distinguish between them? (J. G. B.)*

A. You must bear in mind that Harmony is a very young science. The earliest practical system of Harmony was written by a Frenchman named Catel, about 1790. Godfrey Weber's method, which could be used today, was only completed about 1815. It is to the last-named that we owe the system of building up from three notes to a thorough-bass. Richter has followed this system. But more modern teachers have introduced a system of harmonizing melodies even from the earliest stages.

*Q. I have seen the words "Oriental Music" in some articles in a musical book. What does this mean? (F. K.)*

A. The Virginals was one of the predecessors of the piano. It had a keyboard just like the piano, but no hammers—wires, which were very thin, were plucked by bits of goose-quill, making a tone somewhat like the mandolin. The Virginals could not shade, but played every note with the same dynamic force. It was a very primitive instrument and could only produce an everlasting staccato effect. Yet it was a great favorite in Shakespeare's time. See his 128th Sonnet for a tribute to the Virginals. See Elson's *Curiosities in Music* and Dr. F. W. Naylor's *An Old Virginal Book* for further information about this interesting historical instrument. In his account of the great fire in London Samuel Pepys says that there was some talk at best concerning household goods but what one saw a Virginals in it.

## WANTED TO SLEEP
### Curious That a Tired Preacher Should Have Such Desire.

A minister speaks of the curious effect of Grape-Nuts food on him and how it has relieved him.

"You will doubtless understand how the suffering from indigestion with which I used to be troubled made my work an almost unendurable burden; and why it was that after my sacred duties had been performed, sleep was a stranger to my pillow till nearly daylight.

"I had to be very careful as to what I ate, and even with all my care I experienced poignant physical distress after meals, and my food never satisfied me.

"Since I began to use Grape-Nuts the benefits I have derived from it are very definite. I no longer suffer from indigestion, and I began to improve from the time Grape-Nuts appeared on our table.

"I find that by eating a dish of this food after my Sabbath work is done, (and I always do so now) my nerves are quieted and rest and refreshing sleep are ensured me.

"I feel that I could not possibly do without Grape-Nuts food, now that I know its value. It is invariably on our table—we feel that we need it to make the meal complete—and our children will eat Grape-Nuts when they cannot be persuaded to touch anything else." Name given by Postum Co., Battle Creek, Michigan.

Read the famous booklet, "The Road to Wellville," in pkgs. "There's a Reason."

Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.



## A COLUMN OF HELPFUL TEST QUESTIONS.

### Little Brain-Awakeners for People Who "Want to Know."

### Ten Questions for Little Folks.

1. What does the word clef mean in French?
2. Why is a clef called a clef?
3. How many octaves are there represented on the piano keyboard?
4. What are the Italian words used in music for slow, fast, soft, loud, lively, sweet, growing louder, growing softer?
5. What composer wrote the *Moonlight Sonata, The Midsummer Night's Dream Music* and *Traümerei*?
6. What famous musician was born in the same year as Handel?
7. Name a composer who was famous before he was ten years old.
8. How many different kinds of rests can you write out?
9. What do *Primo* and *Secondo* mean in a duet?
10. Give the names of the two principal kinds of touch employed in piano playing.

### Ten Questions in Elementary Theory.

1. Give the names of the notes of the sub-dominant chord of C minor.
2. In how many sharp scales is the note G found?
3. In how many flat scales is the note E flat found?
4. In describing an interval, do we reckon from the lower note up or from the upper note down?
5. Express in semitones the difference between a perfect fifth and a diminished fifth?
6. When are the minor seconds in the major scale?
7. How does C major differ from C harmonic minor?
8. What does the word "augmented" mean?
9. How many major triads are there in any major key?
10. How many major triads are there in any minor key?

### Ten Questions in Musical History.

1. Name five famous writers of opera and give the name of one opera by each composer.
2. Who were the principal writers of Sonatas?
3. Who wrote *Israel in Egypt*, the *Christmas Oratorio*, *The Last Judgment*, *The Damnation of Faust*, *The Pastoral Symphony*, *Les Préludes*, *St. Paul*, *The Seasons*?
4. Name five oratorios and tell who wrote them.
5. Name a great composer of Germany, Austria, France, Norway, Russia, England, Italy, America.
6. Give the date of the first opera; the first oratorio.
7. For what branch of musical work were the following composers principally noted: Gluck, Palestrina, Liszt, Beethoven, Weber, Schubert, Franz, Wagner?
8. What is the meaning of the words *romantic* and *classical* in musical history?
9. Name five great Piano Virtuosos who lived in the last century.
10. With which great composer did the Polyphonic era come to its highest point?

### FROM AN EXAMINATION PAPER IN A MUSICAL ACADEMY.

"The fingerboard of the violin is used to heighten the tone."

"When the drummer wants a higher pitch he stretches his skin."

"The sound of the bassoon resembles a bundle of sticks."

"The horn has a very holy tone."

BESSE E. COLLEY.

**What Others Say**

*"We are advertised by our loving friends."* Shakespeare.

I am more than pleased with "Twelve Melodious Studies in Embellishments" for the Pianoforte. It is just what I have been wanting for a long time.—*Mrs. Cree, Colo.*

I am greatly pleased with the "Standard History of Music," by Cooke, "Mistakes and Disputed Points" by Elson, and Redman's "Musical Dictionary and Pronouncing Guide." They have quite fulfilled my expectations.—*Mrs. N. E. Detroit, Pa.*

Redman's "Musical Dictionary and Pronouncing Guide" is the best book of its kind I have ever had in my hands.—*Florence E. Benton, N. J.*

The "Young Virtuoso" is a most desirable collection of pieces for students in the advanced grades.—*M. D. Kromer.*

Redman's "Dictionary of Music and Pronouncing Guide" is good; every one studying music would do well to keep one near at hand. The book of "Games and Puzzles for the Musically" by Bampton, is instructive as well as entertaining to lovers of music.—*Mrs. Asa. W. Frost, Mo.*

I am very much pleased with the "Young Virtuoso." The selection of pieces is very good and quite appreciated by pupils of the seventh grade. The clear type is worthy of much praise.—*Mrs. M. von Mengershausen.*

Sartorio's "Twelve Melodious Studies in Embellishments for the Pianoforte" reached me and I am more than pleased with it. It is practical not only for piano but can be profitably used for other instruments.—*E. W. Krause, Texas.*

The "Young Virtuoso" is the best collection I have ever seen. Every piece is attractive and teaching.—*Daisy Hall, Kansas.*

"Life Stories of Great Musicians" is very comprehensive and interesting; the printing and paper are unusually good.—*Mrs. Ida Chasen, Canada.*

I am delighted with the "Song Twigs and Branches." I have been looking for just such a collection of school songs for a long time.—*Mabel Keller.*

"Stories of Standard Teaching Pieces," by Perry, is of great assistance to me in my own interpretation of music described and am certain it will be valuable in making the music more interesting for my pupils.—*Bessie M. West, Mich.*

"Morceau Classics for Violin and Piano," by Strauss, is exactly the collection the average violinist of good taste is looking for.—*Alfred Davis, Ind.*

I am delighted with Cooke's "Standard History of Music." It is practical and a splendid aid to earnest students.—*Pauline B. Hughey, Mo.*

I am delighted with "Song Twigs and Branches" and can cheerfully recommend it in all homes where there are children.—(No name.)

The "Young Virtuoso" makes a fine collection of advanced pieces and adds another nice volume to the Presser publications. I am well pleased with it.—*Bessie M. Hanna, Mass.*

I received Sartorio's "Twelve Melodious Studies in Embellishments for the Pianoforte." Nos. 6 and 10 are especially fine. The studies are all good and I think will find great favor with most of our teachers.—*M. Y. Wood-Arfwedson, Calif.*

I think "Life Stories of Great Composers" one of the best books for children ever read. It is fine.—*Helen Stephens.*

Redman's "Musical Dictionary and Pronouncing Guide" is of great value and comfort as a reference in daily practice.—*Beatrice Beaman, Cal.*

"Stories of Standard Teaching Pieces" by Perry fills a long-felt want. I am delighted with the work.—*Josephine Turpin, Texas.*

"Stories of Standard Teaching Pieces" by Perry is a splendid work of great value and educational value. Keep right on, Mr. Perry. We want another.—*E. E. W. Taylor, N. M.*

I have received

## Useful Recital Music

*Pupils of Miss Watkin.*
Prelude in C sharp Minor, Rachmaninoff; Wedding Procession, Grieg; Rustic of Spring, Sinding; Minuet, Boccherini; Humoresque, Dvorak; Mazurka, Rubini; Polonaise, Chopin; Nocturne, Chopin; Minuet, Seebock; Valse, Godard; Moto Perpetuo, Raff; Marche in D flat, Hollander; Impromptu in C sharp Minor, Reinhold; Concerto in G Minor, Mendelssohn.

*Pupils of Miss Garnett Gunther.*
Parade Review (8 hds), Engelmann; Little Dreamer, Martin; Daisy Waltz, Otto; Before Her Picture (violin), Hubay; Song of the Mermaids, Baldwin; Off to Philadelphia (song), Haynes; Little Violet, Kern; L'Arageonese (violin), Alard; The Rising Moon, Engelmann, Brooklet in the Forest, Kern; Austrian Song, Pacher; Meilsande (song), Goetz; American Medley (8 hds.), Cbwatal.

*Pupils of Miss Marie Brockhausen.*
Valse Humoristique, Ringuet; Giants and Dwarfs, Little Glass Man (4 hds.), Carl Wolf; Scotch Lullaby (violin), Schwab; Melody, Czerny; A Merry Dance, McIntyre; Arabesque, Burgmueller; Scherzino, Handrock; Dialogue, Meyer-Helmund; Sherzino, Karganoff, Mazurka No. 1, Saint-Saens; Consolation, Mendelssohn; Bohemian Folksong (violin), Frimi; Funeral March, Chopin; Hunting Song, Mendelssohn; Butterfly, Grieg; Scottish Tone Poem, McDowell; Der Freischuets (6 hds.), Weber-Krug.

*Pupils of Granberry Piano School.*
Minuet in D Major, Bach-Faelten; Gavotte in D Minor, Op. 36, No. 2, Mrs. H. H. A. Beach; Minuet in F Major, Handel; Bird Rondo in C Major, Mokrejs; The Echo, from Op. 79, Raff; Etude de Style, C Major, Ravina; Minuet, Paderewski; Polish Dance in E flat Minor, Scharwenka; Reconte, Dubois; Valse Lenté, Dolmetsch; Valse Brillante in A flat Major, Moszkowski; By a Meadow Brook in A flat Major, From Uncle Remus in F Major, In Autumn in F sharp Minor, from op. 51, MacDowell; Marche des Gnomes, Godard; Largo Patetico in E flat Minor, Bach-Faelten; Etincelles, Op. 36, No. 6, Moszkowski; Aufschwung, Op. 12, No. 1, Schumann; Minuet in B Minor, Schubert; Prelude in G Major, Prelude in A Minor, Chopin;

*Pupils of Harry B. Wink.*
Morning Prayer, Streabbog; Chansom Russe, Sydney Smith; Le Secret (6 hds.), Gautier; Qui Vive (4 hds.), Ganz; Flying Doves, Helms; Twilight Idyl, Schnecker; Thine Own, Lange; Träumerei (violin and piano), Schumann; Sparkling Eyes, Anthony; Lovely May, Merkel; Cloister Bells, Read; Full of Play; Wolcott; Dying Poet, Gottschalk; Spring Song, Mendelssohn Dance of the Golden Rod, Erb.

*Pupils of the Misses Odenbrett.*
Madrilena, Wachs; Happy Jack, Cramm; Trip to the Woods, Harding; Kleiner Liebling Tanz, Sartorio; Roh Roy Dance, Anthony; The Prince's Dance, Blose; Andante in F Major, Lichner; The Wigbing Capet, Bughee; Arrival of the Brownies, Anthony; The Black Forest Clock, Heins; Happy Farmer, Schumann; March of the Little Sages, Mathews; The Lion, Engelmann; The Scale Waltz (violin), McIntyre; Lullaby (violin), Bloch; Stars and Stripes Forever, Sousa;

*Pupils of Arthur G. Ede.*
Katydid, Kern; Curious Story, Heller; Good Humor, Baumfelder; La Fontaine, Bohm; Minuet, Paderewski; Marche Russe (4 hds), Valse, Godard; Saltarelle Caprice, Lack; Invitation to the Dance, Weber; Les Larks, Leschetizky; Polka de Concert, Bartlett; En Route, Godard; March from Tannhaeuser, Wagner-Beyer.

*Pupils of Miss Lucile Randle.*
Gipsy Life, (4 hds.) Sartorio; Aeroplane, Rowe; Italian Melody (4 hds.), Sartorio; Queen of the Night, Renard; La Gondola, Henselt; The Swallows, Bachmann; If Love Were a Rose (song), Spross; Sods: La Cinquaintaine (6 hds.), Gabriel-Marie; Pierrette, Chaminade; Valse Bleue, Margis; Hunting Song, Mendelssohn; The Harbor of Dreams (song), Coverley; Tarantelle, Op. 85, Heller; Oh! Don Suddma; Evening Star, Wagner-Spindler; Fifth Valse, Godard; Sands and Soldiers Chorus, Faust (8 hds.), Goumod;

*Pupils of M. L. Long.*
Barchetta, In My Neighbor's Garden, Nevin; First Mazurka, Novellozza, Godard; Valse Chromatique, Fourth Mazurka, Godard; Song of the Brook, Lack; La Fileuse (Spinning Song), Raff; Erotik, Papillon, Grieg; Impromptu, Op. 90, Schubert; Mazurka, Op. 33, No. 4, Chopin; Mazurka de Concert in D flat, Op. 2, No. 2, Leschetizky; Minuet at Antico No. 3, Seebeck; Valse Brillante, Op. 34, No. 2, Chopin; Witches' Dance, Macdowell; Nocturne, Op. 9, No. 2, Chopin; Shepards all and Maidens Fair, Nevin;





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## ALL SORTS FROM EVERYWHERE

"I have bought golden opinions from all sorts of people."—*Macbeth.*
A new *Etude* column giving little bits of information on musical subjects of human interest.

The coronation of King George has served to fill the public press with interesting notes and records of previous coronations in England. One of the most unique events from the musical standpoint occurred on the day prior to the coronation of Queen Mary. Her "royal progress," as the ride through the city was called, was marked by many unique entertainments. At one point in the route of the procession there was a triumphal arch. On this arch sat "a stupendous angel" playing upon "a stupendous trumpet." We are not told how the trumpet was operated, but we are left to believe that there was a lusty musician concealed in the statue.

"Hello, Central—please give me the concert wire." Such a call as this may not be unusual if the experiments of Major G. O. Squier, U. S. A., are successful. Major Squier has invented a "multiplex telephone," which enables the imaginary concert company to send a number of entirely different musical records over the same wire to different people. The experiments have been performed under government supervision, and the Major's patents have become public property. The "multiplex telephone" is simply a vast improvement on the ordinary telephone whereby the sounds transmitted lose little of their quality or force.

If the report coming to us from the London *Music* is authentic, we may have piano keyboards in the future covered with ivory from animals which lived thousands and thousands of years ago. It comes about in this way: Ages before the beginning of the Christian Era, mammoths, or mastodons—huge, prehistoric, wool-covered elephants—roamed the wilds of Siberia. The northern portion of this country abounds in extensive bogs, called *swamps*. These will support the weight of an animal as light as the reindeer, but such an animal as a mastodon would sink in them. This, then, was the fate of the enormous pachyderms of the limitless past. Now, when the ice packs break up in the springtime, the remains of these animals, with their prodigious tusks, are frequently uncovered. Sometimes they are found so well preserved that the hair and wool are still visible—hair and wool that may have grown before Noah assembled his marvelous zoological collection. The tusks of these animals, which have been encased in ice for unknown centuries, have all the characteristics of recently-grown ivory. They find their way to Russia and China, where they are made into choice ivory carvings. There is something uncanny in the idea of playing a Chopin Valse, or a Schütt Suite, on piano keys covered with the remains of an animal that lived so long ago that the human mind finds it difficult to estimate the vast remoteness of the era.

Birds are known to be very fond of music. The playing of a piano or a violin will frequently set the caged canary at work with his cadenzas, to the delight of all listeners. In England the owner of a canary was surprised to see the bird come and perch upon his violin bow while he was playing. Now, whenever the bird is liberated, he persists in sitting upon his master's bow.




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### HOW BIZET WAS DECORATED.

DURING one of the *entr'actes* at a recent performance of "Carmen" at the Paris Opéra Comique two critics in a corner of the *foyer* were chatting about Bizet. One, almost a contemporary of the composer, related how the latter was decorated, by mistake, three months before his death. On the eve of the production of "Carmen," there was a rumor of postponement. Some friends of the young master, fearing lest this might delay his nomination, determined to get him decorated before the production of his opera. One of them called on the minister.

"Monsieur le Ministre, authorized persons have the honor of asking the *croix* for M. Georges Bizet."

"Who is M. Georges Bizet?"

"A remarkable artist who has already written several works which have been highly appreciated."

"What else?"

"Among his latest, specially *L'Arlésienne.*"

"*L'Arlésienne!*" interrupted the minister, somewhat mystified. "That is certainly a charming book. I read it with the greatest pleasure. What! The author is not yet decorated? Tell his friends that the matter is settled!"

And that is how Bizet obtained the red ribbon from a minister who held in high esteem the talent of—Alphonse Daudet. —*The Monthly Musical Record.*

### ORIGIN OF SOME POPULAR SONGS.

IT may be interesting to trace the origin of some of the better known ballads, which seem to have been written for all time. *Home, Sweet Home,* was written by an American poet named Paine, the setting of the familiar verses being by Sir Henry Bishop. *The Blue Bells of Scotland* was the work of Annie McVicar, afterwards Mrs. Grant, the daughter of a Scottish officer in the British army. Although often claimed by our friends beyond the Tweed as of Scottish origin, the music is that of an old English folk-song. *The Wearin' o' the Green* exists in several versions, the best known being that written by Dion Boucicault, and sung by Shaun the Post, in *Arrahna-Pogue. Rule, Britannia* was composed by Dr. Thomas Arne, and was first heard in a masque written by Thompson and Mallet for the accession of George I. *Scots wha ha'e wi' Wallace bled,* is said to have been written by Burns on a dark night while the poet was on a journey. The tune is *Hey, Tuttie, Tattie,* an old march which is said to have animated Bruce's men at Bannockburn. That great and glorious battle was fought on June 25, 1314; it secured the independence of Scotland, fixed Bruce on the throne, procured a long period of peace, and rendered the valour of the Scots famous throughout the whole of Europe. *The Last Rose of Summer* was written by Tom Moore, to an ancient Irish air, which may be found in collections of Irish music at least two hundred years old. *Kathleen Mavourneen* was written by Mrs. Crawford, an Irish lady, whose songs about a hundred years ago were in great vogue. The composer was William Nicholls Crouch,[1] who died in America a few years ago in dire poverty. It is related that he once begged his way into a concert given by Titiens, that he might hear his own composition worthily sung. Much uncertainty exists regarding the origin of *Auld Lang Syne.* There are several versions of this universal favorite, the best known, commencing "Should auld acquaintance be forgot?" being by Burns, in respect of the second and third stanzas only; Ramsay wrote the remainder.—*Music.*





## Ways and Means for Club Workers

### WHO COMPOSED?

BY M. J. EPSTEIN.

THE following list may be employed in a very interesting contest-game for clubs composed of music lovers whose experience has been somewhat extensive. Probably the fairest way in which to play the game would be to ascertain the number of guests likely to attend the function, and then divide the number of names given below by the number of guests. Then make separate slips, each containing the desired number of names on the plan indicated below. A different slip is given to each guest and each one is requested to write after the name given the name of the composer. The slips are then collected and the guest having answered the greatest number of names should be awarded an appropriate prize.

SLIP NO. I.

1. Erotic Symphony.
2. Sakuntala Overture (Orchestra).
3. Hänsel and Gretel (Opera).
4. Midsummer Night's Dream (Orchestra).
5. Creation (Oratorio).
6. Salome (Opera).
7. The Erl-king (Song).
8. Harmonious Blacksmith (Piano).
9. Dance of the Hours.
10. Fantastic Symphony.

SLIP NO. II.

1. Calm as the Night.
2. Herodiade (Opera).
3. Liebe-traume (Piano).
4. Elijah (Oratorio).
5. Feramors (Opera-ballet).
6. Egmont (Overture).
7. Narcissus (Piano).
8. Surprise Symphony.
9. Mazeppa (Symphonic poem).
10. Tales of Hofmann (Opera).

SLIP NO. III.

1. Kreutzer Sonata (Violin).
2. Scarf Dance (Piano).
3. Adelaide (Song).
4. Funeral March of a Marionette.
5. The Messiah (Oratorio).
6. Scotch Symphony.
7. I Pagliacci (Opera).
8. Largo from Xerxes (Opera).
9. Rustle of Spring (Piano).
10. Suite l'Arlésienne (Orchestra).

SLIP NO. IV.

1. Invitation to the Dance (Piano).
2. Ein Ton (Song).
3. Pique Dame (Opera).
4. Danse Macabre (Orchestra).
5. Rain Drop Prelude (Piano).
6. Coppélia Ballet (Orchestra).
7. Faust Symphony (Orchestra).
8. Kammenoi Ostrov (Piano).
9. Sonata Tragico (Piano).
10. The Lost Chord (Song).

SLIP NO. V.

1. Sampson and Delilah (Opera
2. La Bohème (Opera).
3. Kaiser March (Orchestra).
4. Death of Ase (String Orchestra).
5. Casse Noisette (Suite).
6. King of Thule (Song).
7. Emperor Concerto (Piano).
8. Orfeo (Opera).
9. Sonata Pathétique (Piano).
10. Der Asra (Song).

SLIP NO. VI.

1. Lucia di Lammermoor (Opera).
2. Till Eulenspiegel (Symphonic poem).
3. Aufswung (Piano).
4. La Marselleise (Song).

(*Continued on Page 502*)

5. Flying Dutchman (Opera).
6. Gradus ad Parnassum (Piano).
7. To a Wild Rose (Piano).
8. King Lear (Overture).
9. Erotic (Piano).
10. Louise (Opera)..

SLIP NO. VII.

1. Old Folks at Home (Song).
2. Oberon (Opera).
3. Passion Music (Oratorio).
4. Die Königin von Saba (Opera).
5. Impressions of Italy (Suite).
6. The Seasons (Oratorio).
7. Death and the Maiden (Song).
8. Sinfonia Domestica (Symphonic poem).
9. Euryanthe (Opera).
10. Merry Wives of Windsor (Overture).

SLIP NO. VIII

1. Iris (Opera).
2. St. Paul (Oratorio).
3. Lakme (Opera).
4. Ocean Symphony.
5. Fingal's Cave (Overture).
6. The Rosary (Song).
7. Harold in Italy (Orchestra).
8. Sonata Appassionata (Piano).
9. Genoveva (Opera).
10. Angel's Serenade (Song

SLIP NO. IX.

1. Choral Symphony.
2. Melody in F (Piano).
3. 1812 Overture (Orchestra).
4. The Last Hope (Piano).
5. Carnaval (Piano).
6. Hora Novissima (Oratorio).
7. New World Symphony
8. Madama Butterfly (Opera).
9. A la bien aimée (Piano).
10. Il Trovatore (Opera).

## HOW TO AVOID "DRYING OUT" YOUR PIANO.

THE ETUDE has received a great number of letters asking whether it was advisable to put a vessel containing water in or near the piano to prevent "drying out." One friend wrote of a lady who kept an aquarium near the instrument for this purpose. No feeling thoroughly competent to pass judgment upon the aquatics of the piano we requested Mr. Niles Bryant, of the Niles Bryant School of Piano Tuning to answer these questions for us. His reply is as follows:

"There should be a certain amount of humidity in the atmosphere in which the piano stands. Where steam or furnace heat is used, the rooms sometimes become over-heated, thus reducing the percentage of moisture. Hot, dry air absorbs the moisture from the pores of the wood, causing the wood to shrink, which is the cause of rattling flanges in the piano. A hot, dry room may also cause the sounding board to split. The temperature of a room in which a piano stands should never be allowed to rise above 75 degrees Fahrenheit and should never go below 40 degrees Fahrenheit. An over-heated, dry room will do more harm to a piano in a few weeks than ten years of daily practice. The dry condition of the atmosphere can be partly overcome by placing a flat dish of water near the radiator for evaporation. We advise against placing the water in, or under, the piano, as many are in the habit of doing. The proper amount of humidity produces an atmospheric equilibrium, so that the woodwork and the air will not absorb moisture. Our experience teaches us that whatever condition of atmosphere is healthful and comfortable for a person is also a fairly good condition for the piano. The normal humidity is one and four-tenths per cent."





## Mirth and Music

### A GUIDE TO OPERA.

Bang, thump, and crash, with a roll of the drum—
That's the motif announcing the hero will come.
Ting-a-ling-ting, and an arpeggio—
The heroine's off for a walk with her beau;
Two minor chords, with the clarinet's shriek—
The public is sure there is vengeance to wreak:
Umpty-dump, umpty-dump, down in the bass—
The villain is seeking the hero's disgrace;
Tweedledy, tweedledy, two or three times—
Here reference is made to most hideous crimes;
Crasher cacophonous stunning the brain—
The hero's in danger, that's perfectly plain.
Toot, toot! The cornet rings out on the air—
He triumphs and seizes his foe by the hair;
Mush, mush, played slow and repeated ad fin.—
The hero is kissing the fair heroine!
—*Munsey's Magazine.*

### SOME GERMAN MUSICAL ANECDOTES.

Translated from the German Especially for THE ETUDE.

RUBINSTEIN once amused a company of friends by saying: "All my life as a composer I aspired to rise to the heights of Bach. I suppose that I should be everlastingly grateful that I did not turn out to be another Offenbach."

Beethoven's brother Johann was a very wealthy man, a landed proprietor in fact. Once Johann sent a New Year's card to Ludwig, which read:

Johann van Beethoven.
Land Proprietor.

Ludwig sent his card by return mail with the following inscription:

Ludwig van Beethoven,
Brain Proprietor.

Once John Field, the great Irish pianist-composer was annoyed by a lady in Russia, who persisted in asking him useless questions. One question was too much. She asked: "Are you a fatalist or a Calvanist?" "No, madam," he replied, with true Irish wit, "only a pianist."

Phillip V of Spain in 1707 made a tour through the Spanish provinces. In one village the Mayor announced that since speeches of welcome were usually tiresome, he had prepared a song of praise for the king, and forthwith commenced to sing the song. Phillip enjoyed this immensely, and after the first performance called "da capo." This amused him so much that he called "da capo" several times, and obliged the rustic officer to sing the song many times. At the end the King gave the singer ten *Louis d'or*. With a sly wink the man commenced to shout "da capo," and the king was obliged to double his gift.

Here is a rather gruesome epigram attributed to Auber. The French composer was some years the senior of Rossini. However, he attended the funeral of Rossini, and commented with a grim humor: "This is the last time I shall go to a cemetery as a dilettante. The next time I shall be a professional." This prophecy proved to be a fact.

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